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Saturday 28 November 2009

amateur

# Photographer

**EXPERT ADVICE**

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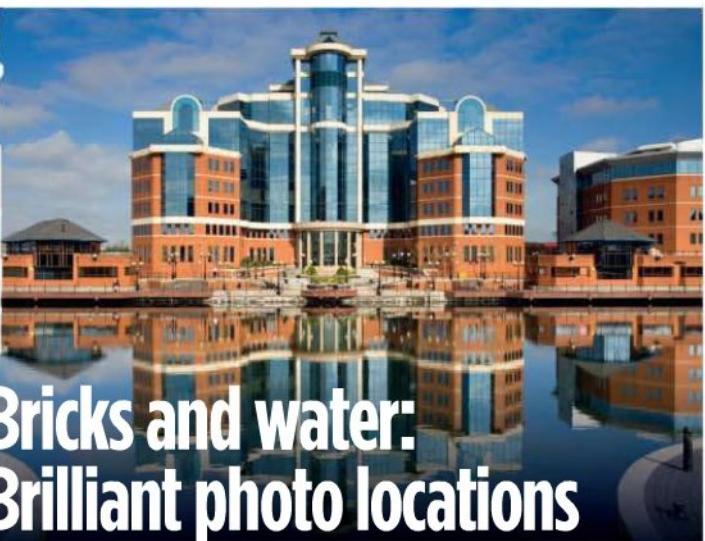
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rules to make  
the most of colour



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\*vs Duracell Supreme when not in use.

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## Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/apgallery](http://www.amateurphotographer.co.uk/apgallery) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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## All I want for Christmas...



In my house the letters to Saint Nicholas were word-processed and despatched some time ago. Should poor old

postman Pat keep off the picket line for long enough to sort the mail from Lapland we should get a reply any day soon, probably with a postscript from Santa explaining that they don't have Euro Millions in the North Pole and that some rationalisation of Christmas lists needs to take place.

When you are a child it's easy to write a list a mile long of all the things you'd like to see under the tree on Christmas morning, but when you get a bit older it's sometimes difficult to know what you want – and even more difficult for anyone else to know too. Stripy jumpers, comedy ties and slippers are all very well, and that's what you'll get if you don't let on what you really want.

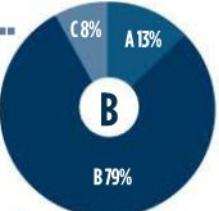
Photography kit is a largely closed area to outsiders, so you need to give them help. The AP team has put together a guide this week, first to give you some ideas, and second for you to be able to drop some printed hints. Of course, the best gift of all this Christmas is a subscription to AP.

## Our question of the week

In AP 14 November we asked...

Would the lower pixel count of the Canon PowerShot G11 put you off buying it?

You answered...



Cover pictures © Clive Nichols and Craig Roberts

**This week we ask...**

Will you be making a photographic New Year's resolution for next year?

A Yes B No  
C Don't know

## Vote online

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News | Analysis | Comment | PhotoDiary 28/11/09

# News

Olympus admits public need educating | Hollywood star hired for adverts

## Olympus: mirrorless cameras are the future

**M**IRRORLESS interchangeable-lens cameras are the future, whether the photographic industry likes it or not, according to Olympus.

In a bullish presentation, at the launch of a major TV advertising campaign, Mark Thackara, Olympus UK's Consumer Products marketing manager, described the Micro Four Thirds-style technology as a 'big opportunity for the whole industry'.

'There are some economic reasons for that. It's a more effective way of building the cameras, so you will see in coming years economic benefits in doing it this way,' he said.

However, Thackara admitted that this relatively new camera category 'requires explanation' and needs a generic name. As far as Olympus is concerned, he

said, it is the 'Pen category'.

Thackara reaffirmed Olympus's plan to produce further models in the Pen line. 'This is the first of many. It's a novel. It's not a short story... We are on Chapter Two.' Yet he suggested that Olympus is not in a rush to expand its range of Micro Four Thirds lenses.

'A lot of people on forums have been asking for a lot of lenses. We will get there... It's not a sprint,' he said.

Thackara said that Olympus wants to 'create a desire for people to take better photos in the broader world [outside just the photographic market]'.

To that end, Olympus has launched a series of TV adverts featuring the actor Kevin Spacey. Olympus hopes that the ads will also tempt people who have used an SLR in the past to use interchangeable-lens cameras once again.



Kill the tourist, free the photographer, says Kevin Spacey

Marketing experts Saatchi came up with a 'kill the tourist, free the photographer' theme for the Pen promotional campaign.

Saatchi says it wants people who watch the ads to think: 'I can go out and rediscover a bit of my photographic self again.'

Olympus wants to target the 'geek-lite'. These are people aged 30–50 who it sees as 'intelligent', yet 'not an egg-head camera person

with an eight-pocket camera bag and 15 lenses'.

Olympus unveiled the Pen E-P2 earlier this month – the firm's second Micro Four Thirds digital camera.

The revamped version of the 12.3-million-pixel E-P1 is due on UK high streets in January 2010, costing around £850. The kit will include an electronic viewfinder and a 14–42mm zoom.

## Jessops to lose PLC status before Christmas

HIGH-STREET photographic retailer Jessops will be delisted from the London Stock Exchange before Christmas, according to chairman

David Adams in an exclusive interview with AP.

In September, Jessops' main operating company was sold to a new firm called Snap



Equity Ltd, 47% of which is owned by HSBC bank (see News, AP 10 October).

The financial restructure saved 2,000 jobs and meant that HSBC forgave £34m of debt owed by Jessops.

As part of the restructuring deal, Jessops, which was saddled with £57m of debt, said that £100,000 will be made available for distribution to Jessops shareholders.

Jessops floated on the stock market in 2004 and continued on an expansion path that increased its store portfolio to more than 300. In 2007 its share price

plummeted more than 70% after it warned of a huge loss, blaming this largely on the dramatically falling price of digital compact cameras.

Bosses admitted to AP that the chain may have grown too fast for its own good.

Jessops then embarked on a massive cost-cutting plan that led to the closure of 81 shops and the loss of 550 counter and office jobs.

Earlier this year, Jessops slashed 200 assistant manager positions and reduced staff levels at its head office in Leicester to 150 – fewer than half the number employed in 2007.

Read the full interview with David Adams in next week's AP.



### Magnum talk

Magnum photographer Christopher Anderson will talk about his new book at an event to be held at a London gallery on 24 November. The book, called *Capitolio*, features images captured by the US-born reportage photographer in Caracas, Venezuela. The event costs £8 and takes place at 7pm at Host Gallery, 1 Honduras Street, London EC1Y 0TH. Tel: 0207 253 2770. See our interview with Anderson on page 22 of this issue.

### Penguin portrait

A bunch of emperor penguins have been photographed posing for a family portrait, newspapers reported on 13 November. David Schultz apparently captured the scene near the South Pole. Schultz, 53, said: 'I remember one of the birds stayed behind the camera as the others moved in front. With their heads stretched out, it seemed as if they were posing.'

### Charity calendar

Sailing photographers have launched a fundraising calendar. Fotoboat, a network of amateurs and professionals, has launched a calendar featuring action shots of boats belonging to sailing associations run by the armed forces. They hope to raise money for Toe in the Water, a charity that helps people sail and race on equal terms following injury. The calendar costs £9.95. Visit [www.fotoboat.com](http://www.fotoboat.com) for details.

# PhotoDiary

A week of photographic opportunity



© JULIAN SPENCER/PHOTODIARY

**WEDNESDAY**

**25 NOVEMBER**

**EXHIBITION** World Press Photo 2009, until 13 December at Royal Festival Hall, Southbank Centre, London SE1. Tel: 0207 960 4200. Visit [www.worldpressphoto.org](http://www.worldpressphoto.org). **EXHIBITION** Polaroid: Exp.09.10.09: photographers mark the final 'use-by' date on the last batch of Polaroid film, until 28 November at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlsgallery.com](http://www.atlsgallery.com).

**THURSDAY**

**26 NOVEMBER**

**EXHIBITION** BCA [Gallery] Showcase of photography, film and animation until 19 December at BCA Gallery, 13 High St, Bedford MK40 1RN. Tel: 01234 818 670. Visit [www.bedfordcreativearts.org.uk](http://www.bedfordcreativearts.org.uk). **DON'T MISS** Edinburgh's Christmas events starts today. Visit [www.edinburghchristmas.com](http://www.edinburghchristmas.com).

**FRIDAY**

**27 NOVEMBER**

**EXHIBITION** OpenSee by Jim Goldberg, until 17 January 2010 at The Photographers' Gallery, London WC2H 7B. Tel: 0845 262 1618. Visit [www.photonet.org.uk](http://www.photonet.org.uk). **EXHIBITION** Graffiti: photos by Jamie Kraft, until 20 December at Carhartt Store, 59-61 Oldham Street, Manchester M1 1JR. Tel: 0161 831 9488.

**SATURDAY**

**28 NOVEMBER**

**DON'T MISS** Photography course (price £65) at Dyrham Park, Dyrham, near Bath, Gloucestershire SN14 8ER. Tel: 0117 937 2501. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **DON'T MISS** Digital Photography Workshop (price £60) at Peckover House and Garden, North Brink, Wisbech, Cambs PE13 1JR. Tel: 01945 583 463. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

**SUNDAY**

**29 NOVEMBER**

**EXHIBITION** A Dream of Fair Women by Nurit Yardeni, until 7 February 2010 at Dimbola Galleries and Photographic Museum, Terrace Lane, Freshwater Bay, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk). **DON'T MISS** Autumn Park Walks (11.5am-2.30pm) at Hanbury Hall, School Road, Hanbury, Droitwich Spa, Worcestershire WR9 7EA. Tel: 01527 821 214. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

**MONDAY**

**30 NOVEMBER**

**EXHIBITION** Under Western Skies: photos of the Colorado Plateau by Stan Farrow, until 5 December at Dundee Botanic Garden, University of Dundee, Riverside Drive, Dundee DD2 1QH. Tel: 01382 381 190. Visit [www.dundee.ac.uk/botanic](http://www.dundee.ac.uk/botanic). **EXHIBITION** Re-enactors, until 4 December at HotShoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit [www.hotshoeinternational.com](http://www.hotshoeinternational.com).

**TUESDAY**

**1 DECEMBER**

**EXHIBITION** Growing Up Black by Dennis Morris, until 23 January 2010 at Hackney Museum, Technology and Learning Centre, London E8 1GQ. Tel: 0208 356 3000. Visit [www.hackney.gov.uk](http://www.hackney.gov.uk). **EXHIBITION** Kingsmead Eyes, a project between Gideon Mendel and Kingsmead School in Hackney, London, until 7 February 2010 at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit [www.museumofchildhood.org.uk](http://www.museumofchildhood.org.uk).

## News

# Internet sparks new privacy guidelines



Committed to defending your photographic rights!

**T**HE spiralling distribution of digital information on the internet, including photographs, has moved the UK's privacy watchdog to revamp its guidelines.

A spokeswoman for the Information Commissioner's Office said that the ICO is drawing up a new 'code of practice for online use', to be published as early as December.

'We recognise that the online environment has changed considerably,' an ICO spokeswoman told AP.

However, the ICO stressed that the Data Protection Act does not stop someone from taking pictures in a public place.

The Data Protection Act is sometimes wrongly cited as a law that can prevent photos being taken without the subject's permission.

For example, last Christmas, amateur photographer David Elder said that an Edinburgh council official stopped him taking photos of the city's Winter Wonderland event on the grounds that he would be in breach of Data Protection laws.

The ICO spokeswoman confirmed that the Data Protection Act does not prevent someone taking photos in the street without the subject's consent, provided that the images are for 'personal use' and the camera is not being used to harass people.

The spokeswoman also confirmed that the ICO treats images published on social networking websites, such as Facebook, as 'personal use', in a similar way to 'family albums'.

However, the ICO urged photographers to adopt a 'common-sense' approach.

The spokeswoman stressed that, although background shots of passers-by will not normally breach the Data Protection Act, images of

a small group of clearly identifiable people, sent for publication to a newspaper, for example, may be considered an infringement.

In this situation, according to the ICO, photographers should ask themselves whether the subjects would object to their picture being published in this way, and consider blurring their faces.

The watchdog said that images of children taken in a public place fall under the same rules. Photos that happen to include children, taken without a parent's or guardian's permission, do not normally breach Data Protection guidelines.

The ICO emphasised that privacy matters 'more now than ever before'.

'Back in 1984, paper medical records were generally kept in filing cabinets, the internet was still in its infancy and Twitter was yet to be born,' it said in a statement.

'But the world has changed. In 2009, huge databases store millions of records containing our personal details, drivers' number plates are automatically recognised on Britain's roads and millions of people upload photographs along with all sorts of personal details to social networking sites.'

## Zeiss to unveil eight Nikon DSLR lenses



CARL Zeiss has revamped eight lenses aimed at 'semi-professional' photographers who use Nikon F-mount DSLR cameras.

'The new ZF.2 series will be especially interesting for photo enthusiasts who value creative, high-quality images

combined with comfort of automatic settings,' said a Zeiss spokesman.

The lenses include an electronic (CPU) interface designed to support operations such as aperture setting and program, plus manual exposure settings.

Zeiss added: 'Since the lens now transmits the Exif data such as manufacturer, date, metering system and exposure to the camera, photographers no longer need to set the parameters manually. These quicker and faster handling capabilities... are especially useful under hectic shooting conditions.'

Six lenses are due out from the end of this month. They are the 18mm f/3.5, 21mm f/2.8, 35mm f/2, 50mm f/1.4, 50mm f/2 and 85mm f/1.4. Due for launch next spring are the Distagon T\* 28mm f/2 and Macro Planar T\* 100mm f/2.

Prices will range from €545-€1,386 (excl VAT). UK prices were not available at the time of writing.



## SNAP SHOT

### GF1 adapter

Panasonic has released a tripod adapter that aims to make it easier for Lumix DMC-GF1 users to mount cameras that have large-diameter lenses attached. Such lenses include the Lumix Vario 45-200mm f/4-5.6, says Panasonic. The DMW-TA1 adapter is due out from the end of November, priced £29.99.

### Camera club charity bid

Arden Photo Group in the West Midlands has published a calendar of photographs in a bid to raise funds for the BBC Children in Need appeal. Photographers featured include Bob Moore, Andy Wharton and Steve McDonald. PermaJet is sponsoring the inks and papers used. To order the £10 calendar, email [moore2222@aol.com](mailto:moore2222@aol.com).

### Rankin goes east

Renowned photographer Rankin has been hired by an east London borough council to shoot images that aim to show how residents are helping to boost living standards. Centred around Tower Hamlets, Rankin's subjects include a 101-year-old called Frank Whipple and Tower Hamlets Young Mayor, 18-year-old Uma Akther.

# Photo industry issues price rise warning

**F**AILLURE to collect VAT and Customs

Duty due on cameras imported into the UK through non-EU based websites may drive up high-street prices, UK photo industry leaders have warned.

The Photo Marketing Association (PMA) and Photo Imaging Council (PIC) claim that the photographic products 'tax scam' results in up to 10m in lost government revenue every year.

They blamed HM Revenue & Customs (HMRC) for not checking packages when they arrive in the UK and the Royal Mail for failure to collect all import duty that is due.

They gave warning that cheap imports cause 'serious damage' to high-street shops and will lead to a decrease in services and higher prices for the consumer.

'Many internet companies based outside the EU advertise photographic goods without mention of tax,' said the PMA and PIC in a joint statement. 'This can give them more than a 20% price advantage,' they claim. 'The cost of international shipping has dropped and it is relatively cheap to send goods

over the Pacific Ocean.'

The PMA and PIC warn that, starved of profits, it will become more costly for UK firms to 'maintain their high street shops'. 'Ultimately, the consumer suffers as the retailer may have to increase prices when the marketplace is reduced.'

But Royal Mail defended its postal workers, telling AP: 'It's not our postmen who have to make the decision.'

Royal Mail said it is up to a customs officer whether to raise a charge when an item enters the UK via Royal Mail 'inward centres', such as those based at Heathrow and Mount Pleasant.

A Royal Mail spokesman said its staff will only open a package delivered from overseas if a customs officer states that it warrants investigation. Royal Mail insisted that it has 'strict processes in place to ensure that postmen and postwomen collect the duty that is due.'

However, HM Revenue & Customs told us: 'HMRC is responsible for calculating the import duty and VAT due on packages received from overseas. Collection of these

amounts from the customer is a matter for the delivery and courier companies.'

HMRC admitted that 'there will be occasions when a parcel misses the normal customs process'. But it added: 'This does not mean that charges were not legally due.'

'There is no obligation by a seller to point out on their website that UK import VAT may be due and HMRC do not have any jurisdiction over spurious or invalid claims made on websites.'

Commercial goods imported from outside the EU with a value 'less than £18' are free of 'import VAT'. Customs duty applies to goods with a value over £120. This is set to rise to £135 from 1 January 2010.

The PIC and PMA also suggest that some suppliers 'declare the gift of no commercial value, for easy clearance... One Hong Kong-based website states "VAT free". When cheap imports – on which no tax has been paid – enter the country, there is serious damage to companies in the trade, which results in reduced services for the consumer.'



### Leica unwraps designer M7 for Christmas

LEICA has hooked up with luxury fashion house Hermès to launch a limited-edition version of its M7 film-based rangefinder camera.

Only 200 of the special-edition silver chrome cameras have been made, with 100 featuring an orange-coloured calfskin leather finish and 100 sporting an étope [brown] finish.

The £8,550 Leica M7 Edition Hermès kit includes a silver-anodised metal Leica Summilux-M 35mm f/1.4 Asph lens and a silver chrome Leicavit M rapid winder.

It is technically the same as the standard M7. Appearance-wise, differences include the Leica name engraved in 'classic script' on the top-plate and omission of the customary red Leica logo. This is to 'preserve the colour harmony of the leather covering', according to Leica.

Each camera is presented in a linen-covered, silk-lined box. The Leica M7 Edition Hermès will go on sale in December.

## Win a unique AP Leica M9

To celebrate AP's 125th anniversary, we are giving you the chance to own a bespoke 125th Amateur Photographer-engraved Leica M9 camera, along with a Leica 35mm f/2 Summicron-M Asph lens, worth £6,765.

To enter the Amateur Photographer/Leica prize draw, simply collect six differently numbered tokens and fill in one of the forms published in AP 10 October (includes token 1), 24 October (includes tokens 2 and 3) or download it

online at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) (includes token 1). Token 8, the final token, is published here. Send your completed coupon and six tokens in an envelope to: Amateur Photographer/Leica Competition, IPC Media, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed forms is Friday 4 December 2009.

Full details of the competition and a set of rules appeared in AP 10 October.



### Whisky photo comp boasts £2,500 prize

THE UK's largest maritime photography competition challenges amateur photographers to revive the British tradition of the seaside postcard.

Up for grabs to the winner is a top prize of £2,500 and a trip to the Pulteney [single malt whisky] Distillery in Scotland, plus the chance to have their picture featured in AP and the Sunday Express.

Organisers of the 'Wish You Were Here' contest, judged by AP Editor Damien

Demolder, say they are looking for 'striking snapshots that epitomise Britain's coastal landscape and our nation's relationship with the sea'. A spokesman added: 'From a classic photograph of a yacht sailing into the sunset to a rugged image of a fisherman coming into shore, they must be high-quality, creative images that have a story to tell.'

Visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) for terms and conditions. The closing date is 24 January 2010.



## SNAP SHOT

### Fuji says instant film to continue

Fujifilm Professional has denied online rumours that it is set to withdraw its instant b&w film. Russ Gunn, Fujifilm's senior product manager for Professional Film, said, 'All current formats of FP-100B and FP-3000B b&w instant film, and FP-100C colour instant film, will remain in production and we have no plans to discontinue any of them.'

### Adobe job cuts

Imaging software giant Adobe is set to cut nearly 10% of its workforce. Adobe, which has seen a fall in sales, confirmed to AP that it is restructuring its business, partly as a result of the 'realities of the business environment'. The firm is expected to lay off 680 of its staff.

### Boxer snaps

Former boxing champion Mike Tyson was accused of punching photographer Tony Echevarria at Los Angeles International Airport. Police briefly detained Tyson amid allegations that photographers had tried to follow him into an airport toilet. The photographer was reportedly left with a cut to his forehead following the incident on 11 November.

# Panasonic pigeon lands in London



**C**AMERA maker Panasonic brought a 'giant pigeon' sculpture to central London in a stunt to publicise the 'fun' that can be had with ultra-wideangle lenses.

The 1.52x3.2m fibreglass structure was placed next to City Hall, the workplace of London Mayor Boris Johnson. It was then moved further along the Thames for a photo call in front of the Houses of Parliament, followed by a short stint in Neal Street, Covent Garden.

Panasonic said it commissioned the 'life-like' 200kg sculpture to mark the recent launch of its Lumix DMC-ZX1 digital compact camera, which sports an 8x optical zoom.

The lens delivers the 35mm [film camera] viewing angle equivalent of a 25mm lens at the wide end.

A spokesman said the firm chose the pigeon because the bird has been a 'source of controversy' since former London Mayor Ken Livingstone banned the feeding of them in Trafalgar Square.

Other installations that could be spotted in selected UK cities over the past few weeks have included a giant conker, a traffic cone and a 'crumpled coffee cup'.

Mark Robinson, Panasonic's head of marketing, said: 'We are looking forward to seeing how people interact with the larger-than-life installations and we hope everyone has a bit of fun as well.'

'Taking everyday objects and magnifying them highlights the impressive results that are possible thanks to our ultra-wideangle lens and super-zoom compact camera, the Lumix ZX1.'

# Nikon NX2 compatibility glitch

NIKON has confirmed that its Capture NX2 imaging software is not currently compatible with the new Microsoft Windows 7 operating system, but it is working on a solution.

AP reader John Newell said the lack of compatibility will affect his ability to process wedding photos he hopes to capture.

Newell said he is furious that Nikon has not yet found a solution to the NX2 problem, having just upgraded his



computer with Windows 7.

In response, a spokeswoman for Nikon UK

told AP: 'We are aware of the current incompatibility between the two products and we are now working on making NX2 compatible with the new Windows 7.'

She added: 'Customers can log on to our website and visit our customer help page to see a confirmation of this. We do not yet have a confirmed delivery date for when it will be made compatible, but will update customers as soon as we have any further information.'

# Club News

AP's weekly round-up of club news from all over Britain

### North Cheshire Photographic Society

The society is planning a digital workshop at 8pm on 1 December. It will take place at Hazel Grove Bowling and Tennis Club. Meetings return to the usual venue at Poynton Civic Hall on 8 December. For details visit [www.ncps.org.uk](http://www.ncps.org.uk).

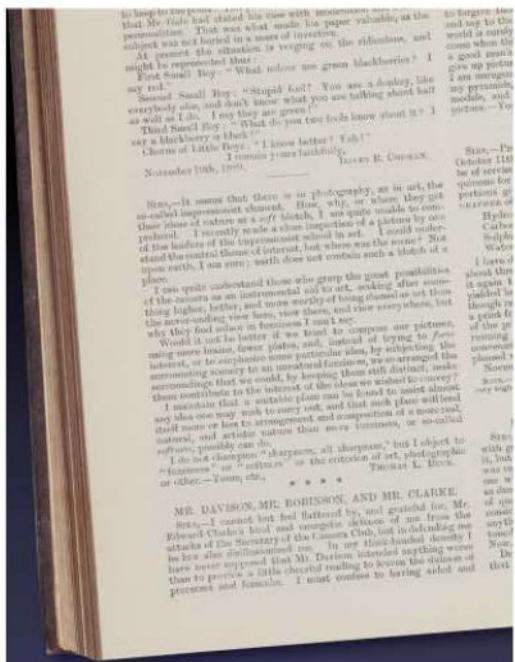
### Lytham St Annes Photographic Society

Members are to stage a free-to-enter exhibition until 30 November at Fylde Art Gallery, Haven Road, Lytham, Lancashire FY8 5EG. The gallery will be open during shop hours. Visit [www.lsaps.org.uk](http://www.lsaps.org.uk).

### Clydesdale Camera Club

The club recently hosted a presentation by its first-ever guest speakers, members of the Carlisle and Lanark Camera Clubs. Members meet on most Tuesdays at Coalburn Miners Welfare, 42 Coalburn Road, Coalburn, Lanarkshire ML11 0LH. Visit [www.clydesdalecameradub.co.uk](http://www.clydesdalecameradub.co.uk).

Send club news to: [apevents@ipcmmedia.com](mailto:apevents@ipcmmedia.com)



### Amateur Photographer

This week in...

**1889**

Reader Thomas L Buck had a bone to pick in AP's issue dated 29 November 1889. Thomas wrote to the magazine, questioning why impressionism in photography results in natural scenery being portrayed as a 'soft blotch'. 'I can quite understand those who grasp the great possibilities of the camera as an instrumental aid to art, seeking after something higher, better and more worthy of being classed as art rather than the never-ending view here, view there, and view everywhere, but why they find solace in fuzziness I can't say,' he wrote. Thomas suggested it may be better if photographers tried to compose their pictures 'using more brains, fewer plates'.



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# Review

Your guide to the latest photography books, exhibitions and websites



## National Geographic Image Collection

Edited by Leah Bendavid-Val

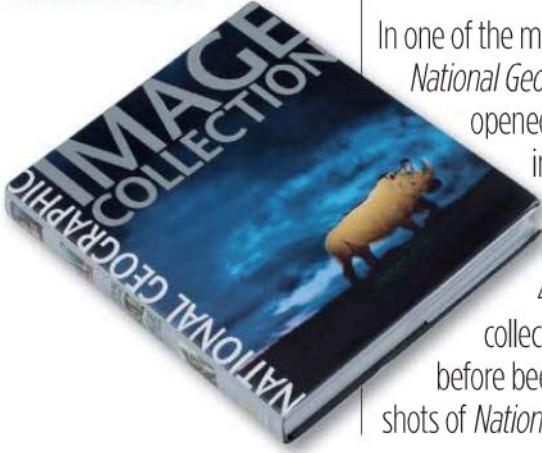
National Geographic Books, hardback, 512 pages, £30, ISBN 978-1-4262-0503-3

In one of the most exciting releases of the year, *National Geographic* has for the first time opened up its extensive archive of images dating back to the 19th century and codified them into one immense volume. Of the 450 images reproduced in this collection, many of them have never before been published. Behind-the-scenes shots of *National Geographic* expeditions,

wildlife, amazing human achievements in science and adventure seize your attention with every turn of the page. What also becomes clear is the overwhelming consistency in quality and style of *National Geographic*'s images over its century of documenting the Earth. With more than 11 million images in its archive, we can probably expect further releases, but for now this remains a visual treat.

**Jeff Meyer**

### Book review

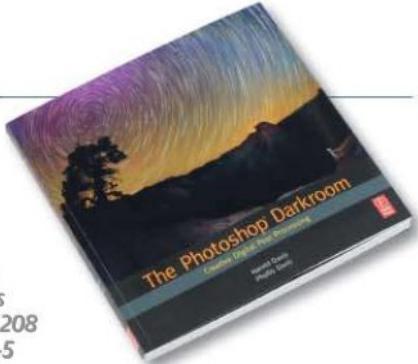




## Book review

### The Photoshop Darkroom

*Creative Digital Post-Processing*  
By Harold Davis and Phyllis Davis  
Focal Press, paperback, £29.99, 208  
pages, ISBN 978-0-240-81259-5



Forget about the ubiquitous *For Dummies* books: this is the Photoshop guide you've been waiting for. Bold and informative, *The Photoshop Darkroom* is a succinct guide co-written by the author of the popular Photoblog 2.0 and aimed at more advanced photographers who want to experiment with their images. You'll learn how to use LAB mode for a range of colour effects, as well as

masking techniques, using fill layers and how to work with noise, plus much more. Techniques are well illustrated with step-by-step screen grabs, and the pictures speak for themselves. Like the Michael Langford books on the basics, this will be one of those books on your shelf that you do actually reach for on a regular basis. **Jeff Meyer**



## Website

[www.jasontheaker.com](http://www.jasontheaker.com)



You might recall Jason Theaker from our *Insider Knowledge* series (see AP 24 October) when he showed off his favourite pictures from Wharfedale in North Yorkshire. They were all very nice images, but what we didn't tell you is that when he's not walking along the River Wharfe, Jason is a prolific photographer across a range of subjects. An animation lecturer at Bradford University by day, Jason has a keen eye for perspective and colour, and he also has one of the more original websites we've seen. Animated cameras and arrows guide you through his archive, which ranges from landscapes and portraits to abstracts and recent work. As you go through each image, Jason provides commentary on the side explaining how and why he took the picture. It makes for an inspiring and informative read, and is well worth a visit as both an admirer and a pupil. **Jeff Meyer**



## Exhibition

### Lee Miller's War

Until 17 December

The Visual Arts Centre, Frances Bardsley School, Brentwood Road, Romford, Essex RM1 2RR.  
Open Mon-Fri 9.30am-12.30pm and 1.30pm-4.30pm. Tel: 01708 447 368 ext 238.  
Website: [www.fbsarts.co.uk](http://www.fbsarts.co.uk). Admission free

It is not every day that you get to see images by Lee Miller up close. In this exhibition housed in the purpose-built Visual Arts Centre at Frances Bardsley School, 50 images from the Lee Miller's War series are on display. The exhibition is a real gem, and it just goes to show you don't have to trawl the big-name galleries to experience fantastic photography. Lee Miller – fashion model, muse and lover of Surrealist artist Man Ray – is well known for her portrait and fashion photography. She was also a reportage photographer during the Second World War. In 1942, Miller was made war correspondent by the US army, and from 1944–1946 she

photographed key moments including the German surrender in 1945. In her images we see fraught faces as hospital staff struggle to save the wounded, obliterated streets and horrific human carnage. Miller's poignant photographs are a stark reminder of the suffering humans can cause to one another. Often seeking to photograph ordinary civilians, soldiers and nurses, her images also reveal glimmers of hope amid the gloom: huddles of children await rations in one image, while others celebrate the liberation. Photographs such as these are testimony to all that is good about humanity even in the darkest hours. **Gemma Padley**



## Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)\*



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### Letter of the Week

#### Oh, come on Eilean

I read with interest Eain Scott's lauding of Eilean Donan Castle as a purpose-built photo location (*Backchat*, AP 21 November). It reminded of looking at the site maps of Disney theme parks where all the cliché views were carefully marked with a Kodak logo so that you'd be sure to get all the right shots. Perhaps in the future, manufacturers could combine a GPS system with a vibrate or bleep alert so that when approaching a predetermined location all the photographer would have to do is take the camera out of its bag and point it!

**Mark Cresswell, Hertfordshire**

#### Not worth a candle

Can I be the only reader irritated by the image introducing the Low Light round of *Amateur Photographer* of the Year in AP 7 November? It features a partly lit hand holding a lighter with a burning flame.

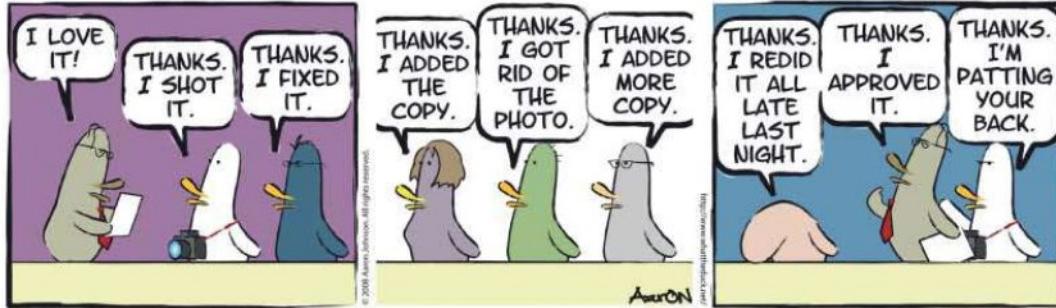
The camera is clearly pointing well to one side of the subject and the image on its screen differs significantly from the subject. In respect of the latter, the area of the hand that is lit is different, as is the height of the lighter flame. Another difference is a reflection highlight on the lighter, which seems almost absent in the viewfinder image. Surely an image related to competitive photography should have used the level of skill expected from the competitors?

**Harold Gough, Berkshire**

**Irritation seems quite a strong reaction, Harold! Nevertheless, you are correct. The astute observer**



#### What The Duck



Write to Letters, *Amateur Photographer*, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU  
fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

\* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

time picture of their own children, once a staple of the family album. *Amateur Photographer* has a duty to try to redress this situation – so I was doubly disappointed that you chose to illustrate the story with a photo of a semi-nude image of an adult Brooke Shields. This was an opportunity to let your readership make up its own mind as to the original photo's artistic merit or lack thereof. Instead, you have just reinforced the idiotic notion that nudity equals pornography.

**Martin Topping, Worcestershire**

#### My definition

Damien Demolder and Brian Wall (*Letters*, AP 14 November) both questioned my use of the phrase 'the wrong kind of photography' in my letter in AP 17 October. I think there are two sorts:

1. Photos obtained by rudeness, such as banging off a flashgun in someone's face or shooting someone in an unflattering pose (eating, sneezing, looking dozy and so on)

2. Shooting someone without permission in a milieu not acceptable to that person's family, friends or work colleagues. For example, in night clubs with lapdancers or dominatrices, or in discos and specialist clubs catering for odd and bizarre tastes, where strict but thoroughly sensible rules govern photography by licensed shooters. Each year I cover the Erotica show at London Olympia, and although it's a comparatively mild affair, some visitors won't want to have their faces plastered over websites.

So, for me, the golden rules are courtesy and discretion: shoot only with friendly permission. Anything else is 'the wrong kind of photography'. One should avoid the paparazzi-style approach to taking pictures.

**Ronald Walford, Kent**

#### Price points

Following on from the comments in AP about high prices for Canon cameras, it appears to me that all

## My sheep just came in

I just wanted to say thank you for choosing my photo as picture of the week in *Appraisal* in AP 7 November ('Mountain sheep, Llangollen'). To say I was taken aback is an understatement. I've only been using a DSLR for a year or so, and reading AP for only a few months. When I took the image I knew that it was interesting, but didn't think it was all that great a photo. But the response from other people has made me rethink this. Before it was published in AP, I put it on the photo network PictureSocial and received lots of positive comments. Now it's picture of the week in AP!

I think it shows how difficult it is to look at your own images objectively. The photo was taken on a trip to Wales with two friends, who are also DSLR novices. We looked at each other's results and I thought that they'd both taken much better pictures than I had.

But, of course, they thought the same too! My own pictures never look that good to me – I see only their failings – but having such a positive response to this one has really spurred me on. I'll be sure to send some more images into *Appraisal* after the next photo trip, and I'm planning on using my voucher to go towards buying my wife a nice compact camera so she can start taking shots too.

**Chris Johnson-Standley, Cheshire**

**That's a very dangerous move, Chris. Just be careful that she doesn't start taking better photos than you do – Damien Demolder, Editor**

CHRIS JOHNSON-STANLEY

cameras are far more expensive than compared to, say, 20 or 30 years ago.

In the early 1980s, I'm sure, the price for professional Canon F-1 was around £700, which was well beyond my means, but a new car like my dad's first one was in the region of £3,500. The price for a professional Nikon D3 is now £5,000 and you can buy a new car for about the same price.

Considering that the all cameras now have fewer moving parts, most of which are printed circuits mass produced in Thailand or some such exotica, then surely the price of a professional camera should be significantly cheaper than a car – say, £1,000 for a top-of-the-range DSLR and £200 for an entry-level one? I suppose the manufacturers will say we have to pay for research and development, like the drug companies do. Well, we will have to wear that one for a few years, I suppose.

I shall therefore keep on with my Nikon D40, which cost me £196 and included a kit lens (a manager's special at Currys), and Photoshop Elements 6, £19 from Amazon when everybody else was buying Elements 7.

**Bill Sell, Dyfed**

## Early learning

Having read with interest the 125th anniversary issue of *Amateur Photographer*, I thought you might like to see this photograph taken in 1933. It is of me reading the magazine when it was *The Amateur Photographer*, of which my late father was an avid reader.

**Alison Grieve, Devon**



## Back Chat

AP reader **Barry Shaw** says photo books are a long drawn-out affair, but totally worth it

SN'T Eastbourne a lovely place for a week's rest? My partner and I were there recently and, as all good AP readers do, exercised our respective DSLRs until our SD cards were full.

Upon our return we discussed what to do with all the images, once the customary 95% were deleted. 'Let's order one of those photo books this time', my partner suggested. 'All my colleagues at work have brought theirs in. And anyway, sticking photos in an album is so last-millennium.'

So, of course, I had no choice but to go on the net and research what was on offer. Once I had chosen a supplier I began following the instructions. First, I uploaded 50 of our images (25 of mine and 25 of hers, to maintain harmony). This was an extraordinarily protracted job. I blame her 10MP camera; my 6MP images are much speedier to transfer. Then it was time to choose the size and colour of book. It was at this point I noticed that the thumbnail images displayed were not in the right order and not numbered, so I had to constantly scroll left and right to locate the desired one. I eventually found the one I wanted and gingerly dragged and dropped it onto the page. But then, decisions, decisions: how

**None of the images was of the correct dimensions, so I had to jiggle each one around to fit, slicing off bits of head and feet**

many pictures did I want on each page and which layout did I require? Adding insult to injury, it dawned on me that I shouldn't have been so extravagant with the crop tool: none of the images was of the correct dimensions, so I had to jiggle each one around to fit, slicing off bits of head and feet.

This onerous mouse-work continued for many hours until I reached the final page, only to discover that I had too many pictures left to fit. There was no way I was prepared to go back to the beginning, so I'd have to leave the remainder out. It was then I realised I'd inadvertently left two pages blank!

So, after moving images back and forth, I was ready to enter some text. Of course, the spaces provided for the words were either too small for the descriptions or too large, in which case there was a lot of white, rendering the pages rather minimalist.

I paid for the book, then lay down exhausted, swearing to put my photos in an album next time, just like my parents and grandparents before them.

A few days later, though, the postman rang with a package. It was the photo book, and you know something? It is beautiful. I can't wait to show it off at work. My partner and I, as well as Simba the cat, have spent the last few evenings admiring our work of art.

So, you can forget your sticky photo corners and self-adhesive album sheets – photo books are the way to go.



# Photo Insight

**CLIVE NICHOLS**  
SEARCHES FOR  
BRILLIANT AUTUMN  
COLOUR AND  
EXPLAINS WHY  
SOMETIMES YOU  
HAVE TO BREAK THE  
RULES TO GET THE  
SHOT YOU WANT

ONE of my favourite places to visit to capture autumn colour is a private garden in Berkshire called Englefield House, just west of Reading. The Englefield estate consists of farmland, gardens, woodlands, and residential and commercial properties, but at this time of year I go strictly for the woodlands. Every autumn the estate opens its forests to visitors, who are free to roam its 3,500 acres of broad-leaved (about 60%) and coniferous (about 40%) trees, which are exploding with colour. You'll find a wide range of trees and picture opportunities at your disposal.

What I like about this time of year is that after five months or so of high suns and bright colours, the natural world undergoes a stark and radical change. Gone are the bright primary colours of spring and summer, and suddenly we have darker, richer tones, stronger shadows and softer light.

This is a Japanese maple at its peak colour that I happened to find as I wandered around Englefield's woodlands one autumn afternoon. It was fairly late in the day and approaching the golden hour, but I could tell that even if I were to wait a little longer, I wasn't going to get a dramatic sunset. The light was too soft and the sky too overcast, and as I walked around the tree to find an angle I nearly gave up. The light just wasn't sharp enough to show off the brilliance of the leaves.

However, as I lingered a small burst of sunlight emerged in the middle left of my frame and illuminated the tree. I decided that by moving in closer and standing under the magnificent canopy, I could use the maple as protection to point my camera straight into the sunlight.

A lot of people will not do this. The first instinct for many is to position the sun behind you. This is often a smart and safe thing to do, but when you are shooting autumn trees, the backlit effect of framing the sun behind the canopy gives the leaves a radiant glow and a look that you cannot achieve at any other time of the year. I almost always shoot directly into the sun, and I tell people to do this on workshops. When doing this, though, be careful not to damage your eyes. If the sun is positioned behind you there will be no three-dimensional effect to your image.

Your only major obstacle when shooting at the sun is flare, but there are ways to avoid this. Using a lens hood, for starters, goes a long way to reducing the risk. I also look for natural diffusers to add to my compositions, such as using the canopy itself in this image. Other times I may position my camera a little lower on the tripod so the sun is shielded by trees or shrubbery in the distant background.

For this image I used my Pentax 67 film camera with a wideangle lens. As I was shooting transparency film, I had less control over the exposure. After

## The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

**CLIVE NICHOLS** Gardens  
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



bracketing several shots I decided this was the best, at 1/2sec at f/22. I liked the intense contrast that it provided. Notice how it turned the trunk of the maple black. This has eliminated detail, which is another rule you're taught not to break, but in this instance I think it works quite well. I wanted to emphasise the shape of this tree, and by removing the distraction of detail in the trunk the viewer is left to study its shape. Your eye follows the trunk up and into the broad expanse of the canopy to be met by vibrant colours. As I shoot digitally now I would probably lighten the trunk out of habit, but it's nice to have this contrast in this instance. I feel it makes for a more unusual image. **AP**

To see more pictures by Clive Nichols visit [www.clivenichols.co.uk](http://www.clivenichols.co.uk)

## Never mind the calendar

Japanese maples (*Acer palmatum*) provide brilliant autumn displays with their broad canopies of rich red leaves. Photographing maples – or any other tree for that matter – at their peak colour is vital for a striking image. While the start of autumn is marked officially on our calendars, the reality on the ground (or on the branch) is much more of a movable feast. Woodland leaves change colour in



stages, and generally you can expect autumn leaves to start peaking around the middle to the end of October, although it can also happen earlier or even in late November.

When planning an autumn shoot, find out what the weather conditions were like in the summer in the area you plan to visit. A long, dry summer can start the colour-changing process early, as can a waterlogged soil, and when leaves turn early the peak period is brief.

A summer such as the one we just had, with an adequate balance of sunshine and rainfall, enables the trees to hold on to their



leaves for a lot longer, so you can photograph their changing colours well into November.

So, as we move into 2010 and you plan your photographic year, take careful note of the weather patterns next summer so you have an early indication of when you might expect to go and visit your woodland of choice. Many woodlands and arboreta, such as Westonbirt in Gloucestershire (see *Insider Knowledge*, AP 26 September) post regular updates online (see [www.forestry.gov.uk/westonbirt](http://www.forestry.gov.uk/westonbirt)), with daily images to guide photographers to visit at the best time.

## Directions to Englefield Village

Leave the M4 at junction 12 and take the A4 towards Newbury. Go straight across first roundabout and then take the A340 towards Pangbourne at the next roundabout. After about half a mile take the second left signposted Englefield Village.





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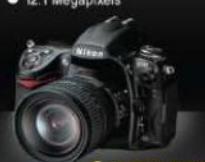
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**Premier**  
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# Insider knowledge

Amateur Photographer's guide to Britain's best photo locations. This week... **Salford Quays**



## Craig Roberts



Age 40  
Favourite locations

Northumberland Coast; Spurn Head, East Yorkshire; Salford Quays, Manchester  
**Favourite photographers** David Noton, Tim Soar, Michael Kenna  
**Approach** 'I visit a location many times of the day and shoot the subject to suit the format, not the other way round'

**B**UILT to accommodate cargo created by the opening of the Manchester Ship Canal, Salford Docks has long been an impressive place. Originally part of the Manchester Docks, the Salford Docks housed all number of goods until its significance waned in the 1950s. The last of the docks finally closed in 1982, only to be revived three years later by Salford City Council, which acquired most of the Quays.

Museums, leisure centres, offices and residential accommodation soon

emerged, and new buildings are still going up. For the architectural photographer, Salford Quays is a dream. Craig Roberts, of South Yorkshire, makes regular visits because the area's constantly changing appearance is always throwing up fresh opportunities for amazing images. 'I had seen the Lowry and the footbridge in magazines,' he says, 'and thought there might be some photographic potential. However, when I went there I found so much more.'

## NEED TO KNOW...

### How to get there

Salford Quays lies within Greater Manchester and is bordered by Salford, Manchester and Trafford. The Quays can be reached from these locations by either car, tram, train or bus. Manchester Airport is about 20 minutes away by road.

### Where to stay

Hotels are dotted all around the area, and there are a number of nice hotels within the Quays themselves, says Craig. All offer a fantastic service. Old Trafford Lodge and Ramada Manchester in Salford Quays have the largest number of rooms.

### Where to eat

Craig recommends eating in one of the restaurants within the Lowry for a nice waterfront view. The Imperial War Museum also offers waterfront views while you eat. Everything from quick bites to formal dining abounds in the Quays.

### Where to park

You can use the car park at the main shopping centre, which is free for up to three or four hours if you buy something, even just a newspaper.

### Don't miss

Stage productions of the classic musical *White Christmas*, running at The Lowry from 27 November until 9 January 2010, and an adaptation of Ronnie Barker's classic TV show *Porridge*, also at The Lowry, from 22 December until 16 January 2010.

For more information on all events, visit [www.thequays.org.uk](http://www.thequays.org.uk)

### Photo contest

There is an annual contest for photographers to submit their best pictures of The Quays. This year's winners will be included in a 2010 calendar, and next year's winners can expect a similar reward. Rules and entry details will be published on [www.thequays.org.uk](http://www.thequays.org.uk) around March 2010.



## Night-time views

Mamiya RZ67, 75mm, 8secs at f/11, Fujichrome Velvia 50

 Several canal basins shoot off from the main canal in the Quays area, and if you follow these along to the outskirts you can find a lot of interesting buildings and opportunities for reflections. On this visit I had decided to stay overnight in the area so I could take some night shots and long exposures to capture the brilliant lights reflected in the water. Salford Quays is

totally transformed at night. It's almost otherworldly, and what's great for photographers is that the water in the canals is quite still, particularly in the middle, allowing you to get crisp reflections like this. For night shots I normally take a reading off the sky and determine whether I need to overexpose to allow detail in the building. I also bracket all my shots so I'm guaranteed to get at least one good one.

## A wider view

Canon EOS 5D, 17-40mm, 1/125sec at f/9.5, ISO 100



This is a wideangle view looking at Salford Quays from the vantage point of the Imperial War Museum. People may not realise it, but you can take a lift up to the viewing platform where there's a window cut out. If you poke your camera through the slot you can get a stunning view of the Quays.

This is a crop down from a landscape-format shot. A lot of people see a panoramic as a wide-open view from the top of a hill, but you can find a great panoramic view anywhere. It all depends on finding the right elements within your scene.

Look for a prominent feature that fills the frame and carries your eye through to the end. Your eye is going to instinctively follow a panoramic image from left to right, so you want to be sure that you do not have any empty space – and this includes the foreground and background, as well. Had there been a featureless sky without these clouds, this picture would not have worked so well.



## Interiors

Canon EOS 5D, 17-40mm, 1/30sec at f/4.5, ISO 800



This was taken inside the Lowry, along one of the corridors around the main theatre. It was overcast on this day, so I went inside to have a look around. I happened to turn a corner and saw this view with a range of orange tones and striking shapes. The Lowry is well designed inside as well as outside. Inside is quite well lit, but I still needed to increase my ISO to 800, which I don't usually do. With digital technology you can get away with this more and not run the risk of excessive noise, but I still prefer to keep my ISO low for its richer colour saturation. I've been to The Lowry several times now with my camera and have never been stopped. There are no restrictions on photography outside, and I was able to wander with my camera quite freely inside as well. If you visit the area, I recommend going on a weekday when it's not too busy.

**Do you have intimate knowledge of a great photo location?**

## War Museum

Canon EOS 5D, 17-40mm, 1/125sec at f/13, ISO 100



This is the tower at the Imperial War Museum that you can travel up to take the panorama of Salford Quays (mentioned left). The tower is made entirely of metal and is very striking. It's a great landmark to walk around and search for

all sorts of abstract shapes and compositions.

Because this shot was all about the unusual shape and angles of the architecture, I decided to convert it to black & white.

Removing the colour eliminates other distractions and trains your eye on the shape of the subject. Later, I boosted the contrast in Photoshop using the Curves tool. When I have contrasting tones like this tower, the rich sky and the bright clouds, I try to emphasise contrast a little more in my post-processing.

## Panoramas

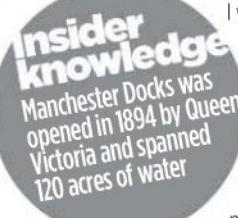
Fujifilm GX617 panoramic, 90mm, 16secs at f/32, Fujifilm Velvia 50



This is another panoramic view that drew me in because of the girders. The sweeping lines on the top almost demanded that I use a panoramic format. It would have been difficult to frame this image using a traditional landscape format because the girders are high and wide above you. The way they sweep over you naturally takes the eye into the background where The Lowry sits.

I knew the Lowry was lit up at night, so I waited until dusk to shoot this bridge. I wanted The Lowry to be the main feature in the background. I figured other lights would come on as well, to add further interest, and I was just lucky with the stunning sunset.

This was taken in July 2006 when there were some other buildings going up at the time, so this view will now be different.



## The Lowry

Mamiya RZ67, 50mm, 20secs at f/16, Fuji Velvia 50



This is The Lowry, which is an arts centre with theatres inside. I like The Lowry because it's full of angles and unusual perspectives. I like to walk around it several times and explore the variety of shots available. I almost didn't take this image because at the time the building didn't appear to be that richly lit up. However, when taking an exposure of 20secs, the light begins to saturate colour and show up in your images. Delicate light such as this burns out more in a longer exposure and shows more detail, so if you think a shot might not work give it a go because it just might.

For this one I took a reading off the sky. It's important to take a shot like this when there is still some blue left in the sky. You have a half-hour window after the sun goes down before the sky goes black, and after this the building will blend in too much with the sky. Alternatively, you can take a reading off an area of the building that is floodlit (but not the light itself) and bracket around the exposure.

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# A cinematic journey



Magnum photographer **Christopher Anderson's** new book offers a compelling picture of life in Caracas, Venezuela. He tells **Gemma Padley** why technical perfection is less important to him than capturing emotion





Christopher  
gets right into  
the action to  
capture this  
dynamic image  
of Venezuelan  
president  
Hugo Chavez



**G**RAINY, gritty and sometimes so blurred it is not immediately obvious what is going on, Christopher Anderson's images would sit uncomfortably in a traditional technique-focused photography book. Yet as a lesson on the mastery of freezing a fleeting moment, they are flawless.

For four years, from 2004–2008, Christopher, who was born in British Columbia, Canada, and now lives in Brooklyn, New York, went back and forth to Venezuela documenting the everyday life of the people in the country's capital Caracas. The result is the monograph *Capitolio*, named after the dome-like roof of a government building in the city.

For many years the country has struggled with rising levels of crime, deception and corruption. Venezuela has experienced political instability under the volatile leadership of president Hugo Chavez, and for a country that is reaping the financial benefits of its sizeable natural supply of oil there is still a huge amount of poverty, despite attempts at reform. It is this dichotomy between the rich and glamorous side of the capital and its poorer underside that Christopher wanted to convey in his images.

'The book isn't exclusively about Chavez, as many people believe, but rather it is about Latin America as a whole, which has a certain cycle of violence, poverty, wealth, exploitation of resources and its implications for the masses,' says Christopher, 39. 'Latin America has historically been plagued by all these things and it was this that I was hoping to portray in my work. I wanted the images to be ambiguous, mysterious and unexplained,' he adds. 'Since I was dealing with a subject that is politically charged, I stripped away the polemic as much as I could. I'm trying to get people to question if the book is pro-Chavez or against – in fact, it's neither and it's both. The imagery

is bold and propagandistic, but it's also very dark and poses important questions. The book was about pushing that line of ambiguity as far as I could.'

Christopher, who joined the Magnum picture agency in 2007 and was nominated for this year's Deutsche Börse Photography Prize, started his photographic career as a staff photographer for local newspapers before going freelance in 1995. He began taking pictures for magazines and embarked on projects that took him to places as far afield as Russia, Afghanistan and Bolivia. In 2003, after a period of time photographing in Bosnia, Christopher began to embrace a new way of working that he refers to as 'experiential journalism'.

'I'd been working in the Middle East and central Asia, Iraq and Afghanistan covering

**Many of Christopher's images look like they could be stills from a film**

**Police gather on the streets of Caracas, Venezuela**

the war and I was burnt out,' he says. 'I was at a point I would call a crisis in my photography. I was bored with the particular process of documentary photography I was doing – the never-ending cycle of assignments for magazines where you're given a story to illustrate, then another and another. I'd come to photography without any conscious thought about the kind of photography I was doing, and even though I'd spent years as a professional photographer, I'd never really worked through the basic questions of why I was taking the pictures I was. After several months travelling and taking pictures with a Holga camera, I re-found what I was looking for in photography, which was a process of communicating an emotional experience rather than factual and literal information – communicating rather than reporting.'

## Feeling and emotion

Favouring a true-to-life approach but not keen on the term 'photojournalist', Christopher's ethos became rooted in conveying the emotion of a moment rather than creating an aesthetically perfect image. 'There's a quote that's been attributed to me that says, "The only thing I'm interested in is feeling and emotion." I don't find the pure aesthetics of photography interesting, and the idea of a "technically perfect image" means very little to me,' he says. 'My photography is quite aesthetic and graphic, but in my mind that plays a supporting role.'

'What I want my photography to do is communicate something emotionally charged. You could write a thesis on why a picture is a "good" picture, but all that really matters is that it connects with you. I don't believe in the idea of objective photography because the whole process is absolutely subjective. I'm guided by what's happening in front of me but it's my choice when to click that shutter, my choice what to include or exclude in



ALICE GOLDBECK / MAGNUM PHOTOS



Capturing a powerful emotion is more important to Christopher than achieving a technically 'perfect' image

 the frame and how I put that picture together with another picture. I'm offering the viewer my experience of what it is I saw.'

## Cinematic-style book

The images in *Capitolio*, shot using both film and digital media, are a series of streaky, shaky, high-contrast black & white photographs stitched together in sequence, tracing the turbulent, unpredictable and fast-paced action of life in Caracas. From crouching bodies cowering from an undisclosed threat, to impassioned protesters with clenched fists and heated expressions, armed militants and shady figures peeking out from around darkened corners, the images record reality but with a hint of the fictional. Together they form a narrative, which plays out like a filmstrip.

'I had this idea of a cinematic-style book very early on,' says Christopher. 'It was as if I wanted to rip the cinematic film I had in my head off the screen and stick it into the pages of a printed book. The cinematic is very much ingrained in me because I'm of a generation that grew up with TV. Part of the reason for working in this way came from the place itself too, which was in many ways very cinematic. I went into a police station once during my time there and the policemen were watching a 1970s Mexican police crime film. I'm convinced this was the moment it all came together in my mind.'

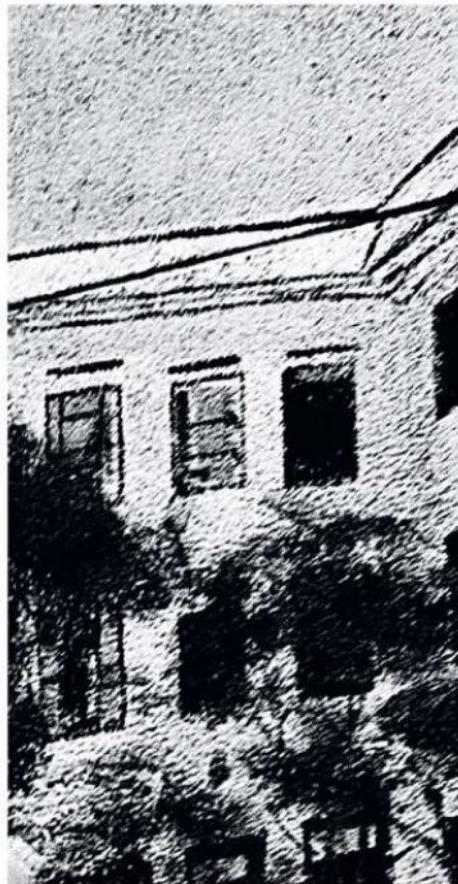
**Right: The background may be grainy and the figures blurred, but in terms of its storytelling potential this image is highly effective**

and somehow that film genre became a reference for the book.'

In one image – a close-up profile shot of a man in car – his face is out of focus and the overall image is grainy (see page 24). Although technically 'imperfect', it is a striking image revealing much about the man's emotions that could easily be a still from a film. In another, taken from a moving car with a point-and-shoot digital camera, two shifty-looking men are pitched against a pixelated background. To photography purists this image would be better off on the cutting-room floor, but the point of the image is not to be beautiful but to tell a story: what are these men thinking and doing? Christopher's intention is to make the viewer question what they see, something all the images in the book do in abundance.

'The image of the two men was important to me because it fitted with the whole idea of the book... the experience of driving through the city, looking at it out of context – from the window of a moving car in this case – and my confusion about what I was seeing,' says Christopher. 'The book is an up and down continuum of my emotional experiences, a cinematic experience in print.'

The way the book was constructed was an important part of this film-like aesthetic. Images are frequently split across two pages, duplicated, enlarged and there is no text, just a continuous series of images. The book functions as a kind of montage,



**Christopher's compositions frequently employ strong use of light and shade – an approach he says reflected his 'ying and yang feel' about Caracas**





with overlapping images heightening the sense of it being a continuous narrative. Although Christopher started the project in colour, he made the decision to switch to black & white early on.

'Venezuela is so colourful that the colour commands your attention,' he says. 'Choosing black & white meant there was an instant continuation in the way the pictures moved together.' His use of light and shade, which is often stark and contrasting, was a philosophical choice as much as an artistic one. 'I was seeing things in a very contrasty way, so perhaps my high-contrast approach reflects the ying and yang feel I felt about the place,' he adds. 'The other reason is simple: the visual effect of high contrast seemed to fit with the cinematic reference of the book.'

His documentary background shaped the wide-ranging subject matter, from bleak landscapes to dingy street scenes. 'I don't think about setting out to take a series of landscapes or portraits,' he says. 'I photograph my experience of a place in its totality – the geography is no different to the people who play a role in my cinema. I approached the project as a filmmaker might in that I wasn't looking for iconic images, but rather images that would bridge a gap between "scenes".'

Christopher is reluctant to name the digital cameras he used, only that there were three: a standard 35mm DSLR and two were small digital point-and-shoot cameras. However, he does name the film cameras: a Nikon FM2, Konica Hexar, Contax T3 and a Fujifilm 645 rangefinder camera, with



35mm and 50mm lenses, although he used the 50mm most often.

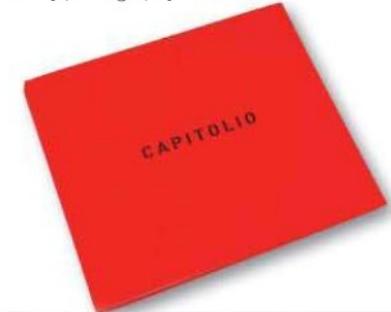
'I want the scenes I'm portraying to look as true to how the eye sees as possible,' says Christopher. 'The 50mm lens is the closest I can come to that – it makes the eye least aware of the mechanics of the image-making process. I know the lens so well, I'm able to position myself where I need to be for a particular shot without looking through the viewfinder.'

Preferring to be as close to his subjects as possible, he says the process of moving in and out of a scene is an intuitive one. 'It is to do with a level of intimacy,' he adds. 'Some of the pictures are uncomfortably close, which is an interesting experience for the viewer. I don't think about f-stops, framing or shutter speeds when I'm composing: I'm looking for an emotion that has nothing to do with the mechanics of photography. It's

important to become technically proficient so you don't have to think about it, and that comes from practice.'

The process of choosing the images for the final book was both instantaneous and considered, adds Christopher. 'I printed many of the images small and put them on my wall,' he says. 'I lived with them for months and after a while the more powerful pictures emerged. It's an idea I took from Josef Koudelka. But I also believe in a very instinctive editing process, so my first look through a roll of film is always done very fast and I'll stop on a picture that makes me react.'

'I'd like to go back to Venezuela one day, but that body of work is done and my mind is already moving towards my next project. I've always been a person who moves forward, especially in terms of my photography.' **AP**



**Above:**  
Christopher sought to convey both the glamour and underlying corruption of Caracas through his images

To see more images by Christopher Anderson visit [www.magnumphotos.com](http://www.magnumphotos.com).  
**Capitolio** (hardback, 312 pages, £45.52, ISBN 978-8492480579) is published by RM and available to buy from all good bookshops.

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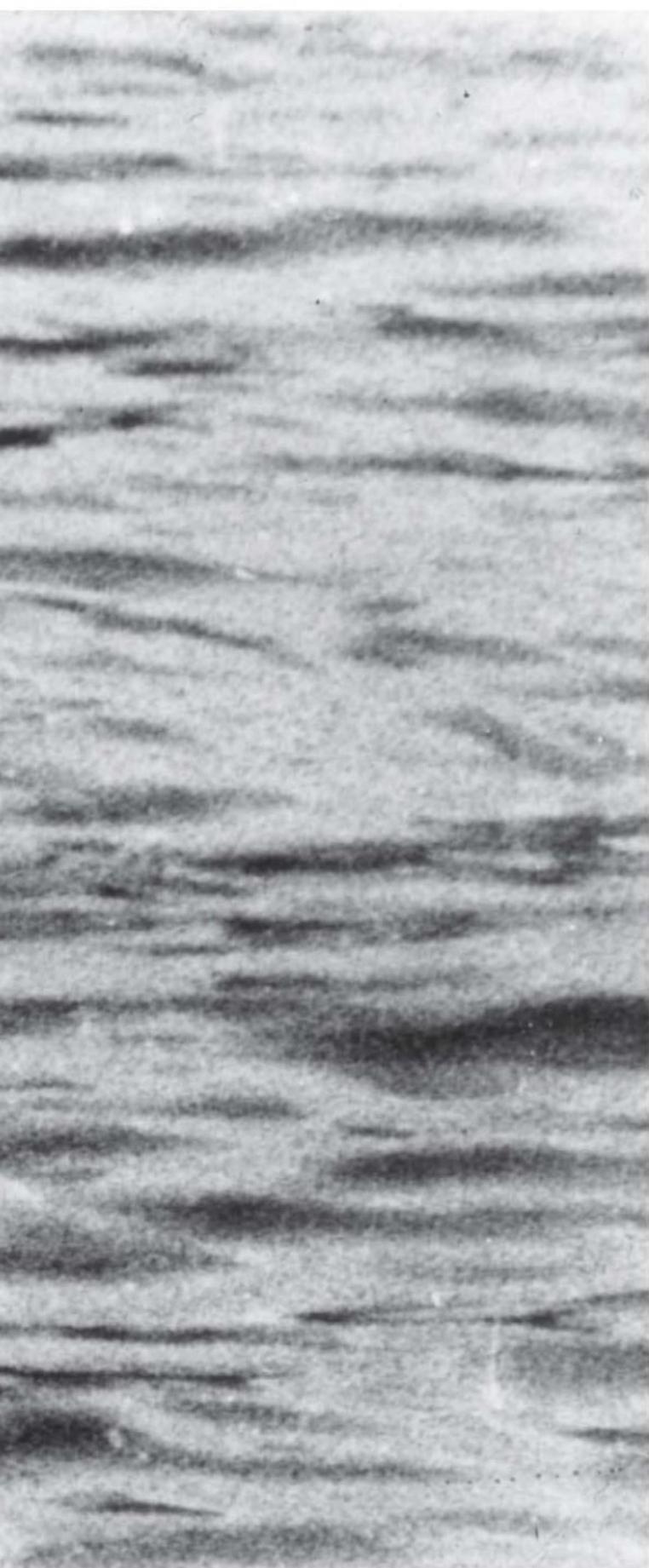
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## Amateur Photographer **ICONS** OF PHOTOGRAPHY

### ICONIC PHOTOGRAPH **The Loch Ness Monster**

The publication of this photograph in 1934 sparked a craze for 'monster' sightings in Loch Ness. However, its secrets were not revealed for 60 years, as **David Clark** reports

**W**HEN the *Daily Mail* published a photograph of what appeared to be a large prehistoric monster in the waters of Loch Ness in the Scottish Highlands in 1934 (see left), it was an instant sensation. The ripples on the loch's surface suggested that the mysterious beast had reared up just before the image was shot. Some 75 years later, after many other alleged sightings have been recorded, it remains an instantly recognisable and iconic photograph.

Sightings of strange creatures in these waters were not new, but few had been recorded in such a dramatic way. An encounter with a monster in the River Ness had been recorded as early as the 6th century by St Columba, but the apparent sightings of the Loch Ness Monster in the modern era had begun in 1933. Shortly after the opening of a new road along the northern shore of the loch, George Spicer and his

wife reportedly saw what he called 'the nearest approach to a dragon or prehistoric animal that I have ever seen in my life' crossing the road carrying 'an animal' in its mouth.

He estimated it was around 40–50ft (12–15m) long, with a long, narrow neck. 'I am a temperate man,' said Spicer, 'but I am willing to take any oath that we saw this Loch Ness beast. I am certain that this creature was of a prehistoric species.' The report of the incident appeared in the *Inverness Courier* and was soon featured in the UK national press.

Soon afterwards, the *Daily Mail* sent the flamboyant big-game hunter Marmaduke Wetherell to Scotland to locate the monster. Wetherell didn't find it, but he did find some enormous footprints beside the loch. Officials from the National History Museum were dispatched to examine the tracks, but later



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**Right:** Colonel Robert Kenneth Wilson, a London doctor, took the famous 1934 photo of 'Nessie' (see page 30). **Above:** Big-game hunter Marmaduke Wetherell searching for the Loch Ness Monster in 1933

Wetherell's son-in-law, Christian Spurling, was still alive.

Spurling, then in his 90s and terminally ill, admitted that he had constructed the fake monster using a toy submarine fitted with a head and neck that he had sculpted using plastic wood. He had done so at the request of Marmaduke Wetherell, who was determined to get his revenge on the *Daily Mail*. 'We'll give them their monster,' he is reputed to have said.

The other conspirators were Ian Wetherell, who provided Spurling with the materials, and their friend Maurice Chambers, who enlisted their mutual acquaintance Robert Wilson as a creditable front man. The results of Boyd and Martin's research were published in their 1994 book *Nessie: The Surgeon's Photograph Exposed*.

This story, although kept secret by its perpetrators for 60 years, is now generally accepted as the true explanation for the photograph. Nevertheless, apparent sightings of Nessie continue. As recently as August 2009, national newspapers reported that the monster had been

discovered that they had been made with a dried hippo's foot. The *Daily Mail* exposed

Wetherell's deceit, and both sacked and publicly ridiculed him. However, other reports of sightings continued and the story became the subject of much speculation.

The public interest in 'Nessie' reached a new level with the image of the monster that appeared in the *Daily Mail* on 21 April 1934. The photographer was identified as the London doctor Colonel Robert Kenneth Wilson, although, oddly, he refused to be credited for the picture. It became known as the 'Surgeon's Photograph.' In common with other descriptions of the animal, the creature in the picture had a long neck and resembled a kind of latter-day plesiosaur.

For some, this image offered dramatic evidence of Nessie's existence and it became known around the world. Sceptics who found it hard to believe that an animal of this nature could exist in the loch also found it difficult to

offer a precise explanation for the image. For many years it remained the best available evidence for the Loch Ness Monster.

In 1984, Stewart Campbell, writing in the *British Journal of Photography*, reported on his own study of the image. By analysing the uncropped photograph, which also included a small section of the loch's shoreline at the top of the frame, he estimated that the object in the picture was actually quite small, at around 2-3ft (0.6-0.9m) long. He speculated that the object was more likely to be a diving bird or an otter.

However, further revelations established the truth of the matter. Alastair Boyd, a former English teacher, and his friend David Martin, were intrigued when they found a 1975 newspaper clipping in which Ian Wetherell (son of the disgraced Marmaduke) had stated that the photo was a hoax. Wetherell's remarks had gone largely unnoticed at the time and he had died by the time that Boyd and Martin began their investigations. However, Marmaduke

spotted in a Google Earth aerial image of the loch – even though it looked uncannily like a boat. Sceptics continue to understand these 'sightings' as a mixture of hoaxes and wishful thinking, but the mystery of the Loch Ness Monster endures. AP



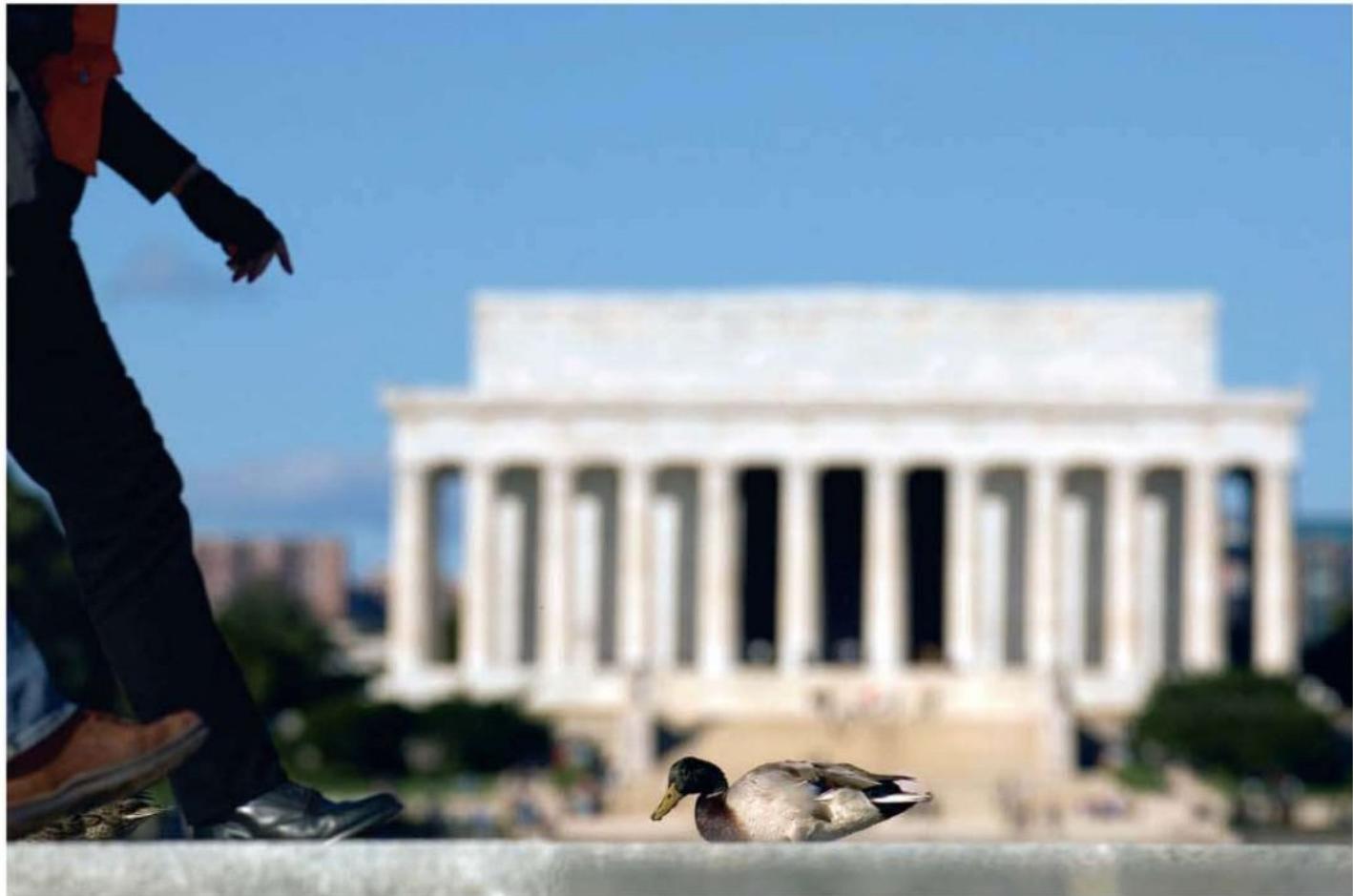
## Books

*Nessie: The Surgeon's Photograph Exposed*, by David M Martin and Alastair Boyd, is currently available on [www.amazon.com](http://www.amazon.com) for £6.50. There are also numerous other books available on the Loch Ness mystery generally.

## Website

[www.wikipedia.org](http://www.wikipedia.org) contains a good account of the Loch Ness Monster phenomenon and includes useful links to other websites. Another site worth visiting is [www.lochnessproject.org](http://lochnessproject.org).

# SIGMA



## OUR WORLD

**Liz O. Baylen:** Born in 1979. Graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in The New York Times and Los Angeles Times.

Photo data: SIGMA APO 120-400mm F4.5-5.6 DG OS HSM, 1/2500 second at f5.6.

### LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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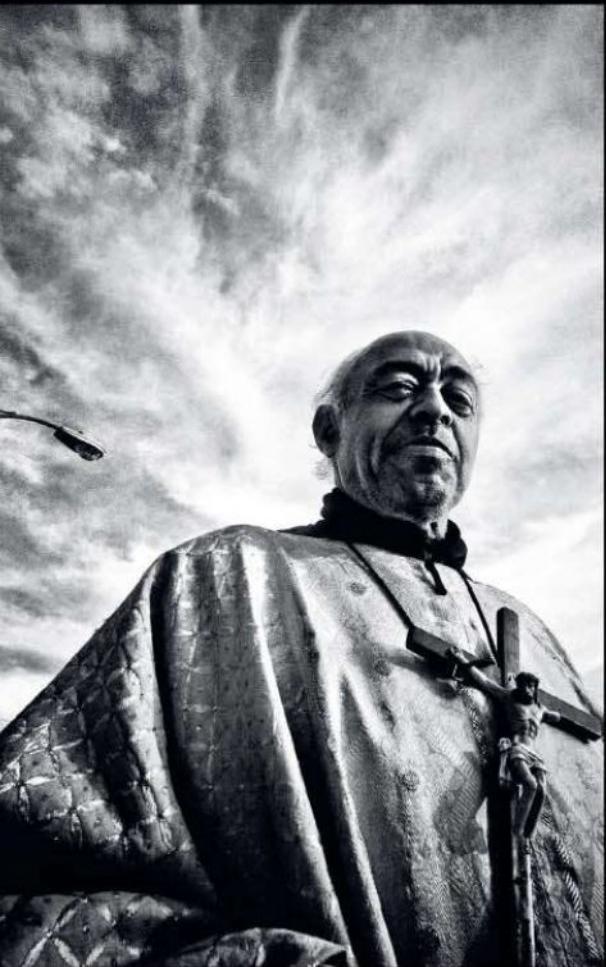
## 1 Simona Valatka

Lithuania **45pts**

Canon EOS 400D, 17-70mm, 1/2000sec at f/4.5, ISO 200

◆ Simona says he is not a big fan of swimming in cold water, but his ten-year-old son loves it. So one day he decided to take his camera when accompanying his son on one of his countless summer 'jumping and splashing sessions'. 'It turned out to be a lot of fun for both of us,' Simona says. 'Testing different shooting angles, I ended up sitting in the lake with the water up to my neck. My camera was almost touching the water. Shooting as wide as possible at 17mm, combined with my low position, opened up a really unusual perspective of my son.' Simona says he used a circular polarising filter to darken the sky and even out the exposure. **Judges say** This is a stunning photograph in so many respects. The unusual perspective speaks for itself. Who has ever seen a subject like this from such an angle? The range of tones is equally striking – the bright light on the closest leg is a stark contrast to the shadows on the other leg and gives this image great depth. We also love the water droplets falling from his son's foot.





**2 Lee Jeffries**  
Lancashire  
**44pts**

Nikon D3, 14-24mm,  
1/250sec at f/2.8

◆ It was a hot day in Los Angeles and a blue sky gave way to incoming clouds. Lee was sitting on a curb with a soft drink, 'trying to relieve some of the tiredness that had crept up on me during a day of talking to, helping and shooting the homeless population in the area. Just as I was about to call it a day, I heard steps behind me. I shuffled around, camera still in my hands, and looked up.' Lee slightly underexposed to maintain some detail in the sky, but still have the exposure needed for the man's face. **Judges say** We're running out of adjectives to describe Lee's work. How about breathtaking? We love the way the elements seem to be pulled into the light in the sky behind him



**3 Savo Ilic**  
London  
**43pts**

Canon EOS 450D, 60mm,  
1/2sec at f/25

◆ Savo took this close-up of a mushroom in North London's Trent Park. 'I go there often,' he says, 'and several weeks ago I noticed fungi on a dead tree and took a few shots. After a while I realised the best view is from down low because they are translucent – especially on a sunny day lit with soft contra-light from the sky.' Savo used a mini table tripod to frame his subject in such a tiny space, and used the 60 mm macro lens he won in our Looking Closer round. **Judges say** Savo has consistently shown a keen eye for making unique compositions, and this is further proof. Stunning



The UK's most prestigious competition for amateur photographers



In our ninth round of APOY the cameras were low and the quality high, making **From a Low Angle** one of our best yet

Simonas Valatka, of Lithuania, has won first prize in our **From a Low Angle** round of APOY, winning Canon's 12.2MP EOS 450D and EF-S 17-85mm f/4-5.6 IS USM lens kit, worth £1,129.99. The EOS 450D features 3.5fps capture capability for a continuous burst of up to 53 large JPEG images (six in raw). Its nine-point wide area AF accommodates off-centre subjects, and its EOS Integrated Cleaning System keeps images blemish-free. Canon's fast-focusing EF-S 17-85mm f/4.0-5.6 IS USM lens offers Image Stabilization and up to three stops compensation, with near-silent USM.

Second prize of a PowerShot SX1 IS, worth £589, goes to **Lee Jeffries**, of Bolton, Lancashire. A great all-rounder, the SX1 IS offers users a 20x wideangle zoom for incredible reach, with continuous shooting of up to 4fps. With raw recording and full HD movie capability, it also boasts face detection and anti-blur technology.

In third place, **Savo Ilic**, of London, will receive Canon's Digital IXUS 110 IS compact camera, worth £319. With 12 million pixels and 4x wide optical IS, this is the perfect camera for any angle or situation. Capable of recording widescreen HD movies, the Digital IXUS 110 IS also features Smart Auto mode and Scene Detection Technology.

#### The leader board

The leader board remains relatively unchanged after round 9. As usual, our judges were faced with a difficult choice in choosing a winner, as you provided a diverse and creative range of interpretations of this round's theme, From A Low Angle.

Staying at the top of the leader board is **Kathy Wright**, who by making the top 30 again this round stays ahead of **Sean Slevin** and **Mani Puthuran**, who are in the second and third places respectively. This round's second-placed winner, **Lee Jeffries**, inches closer with his strong finish, but remains in fourth. Elsewhere, the leader board stays largely intact. Moving up are **Phil Hargreaves**, who moves up to fifth, and **Mark Cresswell**, who jumps to seventh. Be sure to catch the results of Round 10, **Low Light**, in our special Christmas double issue in AP 19-26 December, where we will reveal the winner of Amateur Photographer of the Year 2009.

<b>1</b>	<b>Kathy Wright</b>	<b>254pts</b>	<b>6</b>	<b>Peter Holloway</b>	<b>181pts</b>
<b>2</b>	<b>Sean Slevin</b>	<b>244pts</b>	<b>7</b>	<b>Mark Cresswell</b>	<b>177pts</b>
<b>3</b>	<b>Mani Puthuran</b>	<b>243pts</b>	<b>8</b>	<b>Patrick Dodds</b>	<b>166pts</b>
<b>4</b>	<b>Lee Jeffries</b>	<b>233pts</b>	<b>9</b>	<b>Gary McGhee</b>	<b>162pts</b>
<b>5</b>	<b>Phil Hargreaves</b>	<b>202pts</b>	<b>10</b>	<b>Barry Harrington</b>	<b>136pts</b>

## Round 9 Results From A Low Angle

**4 Matthew Reeves** London **42pts**

Olympus E-330, 14-45mm, f/8, ISO 125

**Fountains on London's Southbank** Judges say Matthew framed this shot perfectly and patiently waited for the children with the balloons to walk into the scene. We love how the grating carries your eye straight through the scene

**5 Sean Slevin** Co Wexford, Ireland **41pts**

Fujifilm FinePix S7000, 1/20sec at f/3.2

**'Before the Rain'** Judges Very clever use of leading lines. It's also a nice use of black & white to emphasise the variety of shapes and the bench's contrast with the bright sky

**6 Phil Hargreaves** Lancashire **40pts**

Canon EOS 20D, 10-20mm, 1/100sec at f/16, ISO 100

**Seed heads of the 6ft high giant Himalayan lily** Judges say A very impressive composition. Phil has made these lilies look like the tallest of skyscrapers with his clever angle



**7 Peter Warrington** Oxfordshire **39pts**

Olympus E-3, 7-14mm, 1/2000sec at f/16

**Opium poppy** Judges say We love the strong contrast, the angles of the petals blowing in the wind and how the flower's shape mimics the clouds above. Well seen

**8 Gemma Hutchinson** Sheffield **36pts**

Nikon D40, 18-55mm, 1/400secs at f/10

**'Gulls eating cake'** Judges say Gemma was shooting a gull in Edinburgh when a man threw some cake that attracted a whole flock! We love the perspective and striking contrast

**9 Alan Johnson** Northumberland **35pts**

Pentax K10D, 18-200mm, 1/1600sec at f/5, ISO 100

**Car at Newcastle Racecourse** Judges say A dark and moody shot with wonderful saturation. Alan skilfully used the Linear Burn function to darken his image



**10 Lee Flack** Essex **35pts**

Pentax K10D, 220mm, 1/80sec at f/4.5, ISO 200

**Ducklings** Judges Lee's keen eye has spotted a wonderfully sweet moment in vivid colour and clarity, which is worthy of any wildlife photography compilation

**11 Paul Cunningham** Glasgow **35pts**

Sony Alpha 100, 17-50mm, 1/125secs at f/8, ISO 100

**'Big bird'** Judges say Paul noticed this robin sizing up his shortbread at an outdoor café and stepped away with his cable release to capture this wonderful close-up. Well done



**12 Phillip Ball** Oxfordshire **35pts**

Canon EOS 20D, 10-22mm, 1/200sec at f/16, ISO 100

**Christchurch College, Oxford University** Judges say Stunning angle, with interest stretching from each edge of the frame. A well-spotted subject

**13 Mani Puthuran** East Yorkshire **34pts**

Canon EOS 20D, 10-22mm, underwater housing

**'Fishing in murky water'** Judges say Mani has created a stunning image with many layers of interest

**14 Peter Kewley** Bedfordshire **34pts**

Canon EOS 40D, 50mm, 1/3sec at f/22, ISO 250

**Fungi** Judges say We love the shadows and soft lighting of Peter's subtle image, which is helped by his decision to use a grad filter to give the sky more interest

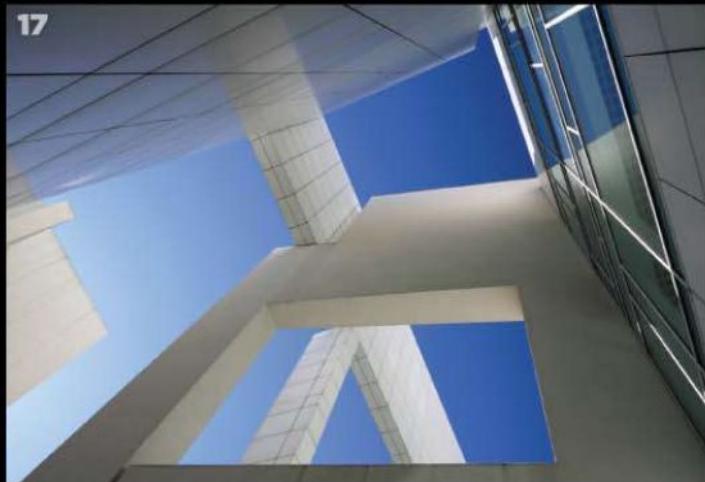
**15 Chris Pattison** Cleveland **33pts**

Fujifilm FinePix S5 Pro, 18-50mm, 1/100sec at f/13

**Footprints on the beach** Judges say Beautiful use of leading lines, and the black & white draws our attention to the trail of footprints and distant figure



## Round 9 Results From A Low Angle





**16 Ben Pike** Bedfordshire **33pts**

Canon EOS 5D, 17-40mm, 100sec at f/4, ISO 200

'When a man is tired of London...' **Judges say** Ben says he seeks out the overlooked details of the city on visits to London, and here he has found a timeless scene most would walk past

**17 Thomas Wright** Oxfordshire **33pts**

Canon EOS 40D, 17-85mm, 1/100sec at f/8, ISO 100

Museum of Modern Art, Barcelona, Spain **Judges say** Thomas has found a winning combination of perfect light and angle

**18 Ian Webb** Swansea **33pts**

Canon EOS 450D, 18-55mm, 1/25sec at f/3.5

People in doorway **Judges say** We love the extreme contrast and surreal quality of this image. Wonderful

**19 Kathy Wright** Norfolk **32pts**

Canon EOS 5D, 24-105mm, 1/125sec at f/8, ISO 200

Cromer Pier **Judges say** Kathy has made another strong image with this wonderful range of tones and strong leading lines

**20 Mark Cresswell** Hertfordshire **32pts**

Nikon Coolpix P50, 28mm zoom, 1/17sec at f/2.8, ISO 64

Barajas Airport, Madrid, Spain **Judges say** Wonderful contrast and symmetry. Well done

**21 Mark Newton** Pembrokeshire **32pts**

Nikon D300, 30mm, 1/400sec at f/2, ISO 200

Snail and child's foot **Judges say** Mark got down extremely low to capture this great shot. We love the isolated focus on the snail

**22 Martin Yeates** Lincolnshire **32pts**

Olympus E-620, 14-42mm, 1/320sec at f/8

Goggles left in receding tide at Spurn Point **Judges say** Beautiful, soft colours – like a still from a film. Very nice

**23 Robert Birkby** West Yorkshire **32pts**

Sony Cyber-shot DSC-P150, f/5.6, ISO 100

Crab **Judges say** Robert has not only captured beautiful light, but has also framed subtle lines leading directly to his subject

**24 Stephen Stringer** Essex **32pts**

Canon EOS 40D, 20-35mm, 1/640sec at f/3.5, ISO 100

Golfer **Judges say** This is a fabulous perspective with a wonderful simplicity of colours and shape

**25 Adam Hirons** Devon **31pts**

Canon EOS 40D, 18-55mm, 1/1000sec at f/3.5, ISO 500

Self-portrait **Judges say** Adam's b&w conversion adds a nice grittiness to the scene, and we like how the rail leads your eye

**26 Kevin Harvey** Kent **31pts**

Nikon D70, 18-70mm, 1/500sec at f/11, ISO 200

London Eye **Judges say** This shot would have been good with just the Eye and lamp post, but with the wonderful background pattern created by the clouds this becomes outstanding

**27 Robert Coombes** Greater London **31pts**

Nikon F, 28mm, Kodak Ektachrome HS, Nikon Coolscan V ED

Nude woman **Judges say** Robert's low angle is a fascinating take on the human form, and the skin tones are wonderful

**28 Steve Webb** West Midlands **31pts**

Samsung P1200, ISO 100

Person on bench **Judges say** We love the beautiful golden light

**29 Akos Horvath** Budapest, Hungary **30pts**

Nikon D700, 24-70mm, 1/640sec at f/2.8, ISO 400

Slam dunk **Judges say** Akos's action shot is framed and timed perfectly. This is some of the best sports imagery we've seen

**30 Dennis Low** Hull **30pts**

Ricoh GX100, 1/160sec at f/9.1, ISO 80, radio-triggered flashguns

'Cat & mouse' **Judges say** The stunning angle and gruesome reality make for a captivating image



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# Appraisal

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



### Dance in Centenary Square Martin Singleton

Nikon FM2, 35mm, 1/125sec at f/8, Fujifilm Acros

This shot of dancers in Bradford's Centenary Square is a great photo, and I'm sure that if Martin had sent us his negative we'd have seen a lovely tonal range from black to white. Unfortunately, though, this doesn't really come across on the scan as it has come up too grey. So, to correct it, I've made some minor adjustments. First, I opened the Levels tool, in which you can see (ringed in red on Step 1 to the right) that there is space on the left-hand side of the histogram. This shows there is no black in the picture. A black tone would benefit the picture by creating more impact. To do this, I moved the left-hand slider in to meet the bottom of the histogram.

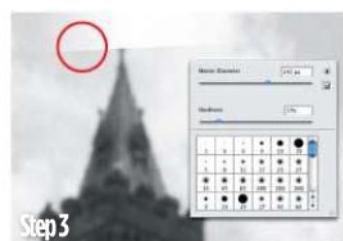
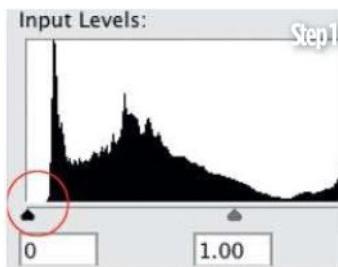
The midtone contrast also needs a boost, so opening up the Curves tool in Photoshop I gave the curve a tweak in the middle, darkening the dark tones and lightening the light tones slightly. This gives the picture a boost in the foreground without affecting the black and white points.

One of the first things I noticed about this picture is that the clock tower is tilting. While it's a grand statement and it gives an idea of location, the fact that it's leaning makes it difficult to concentrate on the real subject – the dancers in the square. So, using Photoshop, I used the Ruler tool to run down the middle of the central corner of the tower

and mark where the straight line should be (Step 2). I then selected Image>Rotate Canvas>Arbitrary to get the software to straighten it. Rotating the image leaves white areas around the edges that need cropping. I couldn't crop from the top as it would

have meant losing the top of the tower, which already has a tiny part missing. So, I've cropped off the white areas at the bottom, and filled in the white areas at the top by cloning in a bit of the clouds (Step 3). I also added a little to the top of the tower.

Credit should go to Martin, because he identified the picture and got in close to shoot it. He just needs to be careful of a few things in order to make the most of his observational skills.



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Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at [www.jessops.com](http://www.jessops.com)

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## On the beach

Kevin Jelf

Nikon D70s, 18-70mm, 1/800sec at f/8, ISO 200

Kevin's picture works well for a number of reasons: the horizon is straight; the colours are nicely muted; there's a very dramatic sky; the backlighting on the beach shows up all the texture; and the subject Kevin has chosen to photograph has a fantastic shape, not just because she has a good-looking silhouette, but also because her pose is so good. Kevin has timed his shot to perfection: she stands out very well as a silhouette against the lighter parts of the scene, and she is just approaching that third part of the frame so the balance is very nice. Also, the birds in the sky add a lot of interest to what might otherwise have been a dull part of the composition.

If I were to offer Kevin any advice, it would be

that the bottom part of the image is quite light and a little distracting. It would be easier to appreciate the scene if it were darker. It's simple to do this using software by burning in the shadows a little. Alternatively, Kevin could just crop it off. As it is a panoramic scene it would make sense to make a panoramic crop, so I'm suggesting 16x9 proportions to give a nice cinematic shape. It removes the distraction of the water running along the beach, which, although nice, is competing with the main subject. You don't have to stick with the proportions your camera gives you: crop your images to whatever shape suits them. I think it's a great shot, and Kevin has done very well, which is why it is my picture of the week.

Original



Edited



## Splashdown

Gareth Smy

Nikon D90, 135mm, 1/1000sec at f/10, ISO 200

Gareth has sent me a picture from one of his favourite subjects: a theme park. I find it difficult at theme parks to photograph things that are going on because I automatically focus on the attractions, which end up looking like some sort of theatrical stage set. Gareth, however, appears to have perfected the art of picking interesting subjects, as most of his pictures show people on rides and he's capturing the excitement of the day.

In this picture I got a real sense of the excitement these people were feeling, and their surprise at getting wet as the boat splashes down and sprays water everywhere. Gareth has captured the moment perfectly. There is a massive amount of spray behind the boat, giving the sense that this is a huge splash, and there's splash at the front, though not enough to obscure the people, so you can still see their expressions and delight.

Gareth's decision to shoot in portrait format has worked well, showing still water at the bottom of the frame, which contrasts well with the enormous splash, giving even more of a sense of the impact. It's a great example of how to take pictures at theme parks and I think it's a very exciting shot. Although I'm sure he didn't notice this at the time, it seems appropriate to me that the boat is called JP09: it looks a little like 'JPEG'.

**I got a real sense of the excitement these people were feeling, and their surprise at getting wet as the boat splashes down**



# Christmas buyers' guide

Subtle hints to your friends and family aren't always enough to ensure they buy you the present you really want. To help you get the message across properly, we've pulled together some of the photographic goodies we'd like to be unwrapping this Christmas, as well as a few items to solve your own gift and card-buying problems

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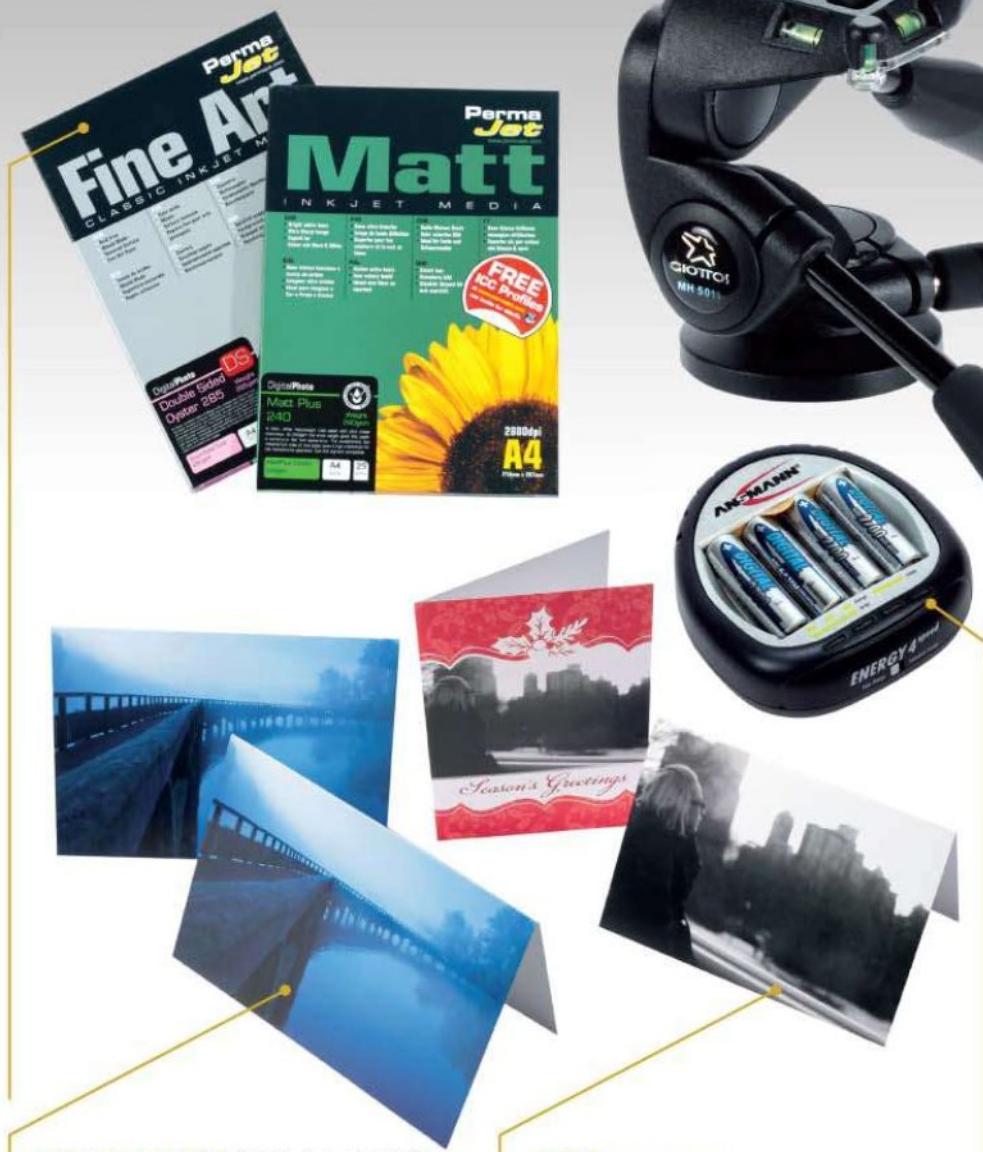
Choosing the double-sided Oyster paper allows a personal message to be printed on the inside of the card as well as an image on the outside. Its resin coating ensures it is also dry in an instant, so you can use it for those last-minute card emergencies. The low metameric failure and clean white finish of the Matt Plus 240 makes it a particularly good choice for monochrome images.

## **PHOTOBOX CARDS**

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PhotoBox offers an extensive range of card designs with borders to suit all occasions, including Christmas, but we opted for a simple single image style for this card. While it is possible to add a printed personal message inside the card, the text cannot be rotated, so we left this landscape card blank inside.

As usual with PhotoBox, the print is of high quality and the card is nice and stiff.



## **SNAPFISH GREETINGS CARDS** £1.99 each

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[www.intro2020.co.uk](http://www.intro2020.co.uk)

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Although the books are well printed and bound, the page layout largely relies on images being in either 7x5 or square format. This means that if you use an APS-C or full-frame DSLR, images will be slightly cropped and may need to be repositioned on the page. Along with the Signature leather books, there are also various other styles and sizes of Snapfish photo books to suit any budget.

### LONGRIDGE BURNISHING BONE £7.35

[www.longridge.co.uk](http://www.longridge.co.uk)

This stocking filler is made from real bone and is useful for scoring print media to make a neat folding line when turning inkjet prints into Christmas cards. Simply place a ruler along the mid-point of the print and run the tip of the tool along it to create a neat line that you can then fold.

### SNAPFISH ACRYLIC PRINT from £29.99

[www.snapfish.co.uk](http://www.snapfish.co.uk)

Most people are familiar with canvas printing, but acrylic printing is not as well known. Snapfish mounts the printed image on the back of a 10mm thick piece of acrylic. These prints come pre-drilled so they can be easily attached to a wall with the enclosed fixings. Acrylic prints are available in a range of sizes starting at £29.99 for A6, so no matter what your budget, they are a sleek, modern way to present your images.

### PHOTOBOX CANVAS PRINT from £34.29

[www.photobox.co.uk](http://www.photobox.co.uk)

PhotoBox offers a range of different-size canvas prints with a selection of aspect ratios, and they are a great way to show off an image. We opted for a 40x30cm print, which retails for £48.99.

It's important to remember than canvas prints have quite a deep edge that crops into your image by around 4.5cm. If your subject is close to the edge, it's a good idea to add a suitably coloured border to the photograph before it is uploaded to the Photobox website.

### MOO CARDS £20.99 for 25

[www.moo.com](http://www.moo.com)

There's no need to register with Moo to order any of its printed products. All you have to do is select what you want to make, upload the image(s), place the order, and provide a delivery address and payment details. There are 25 cards in this pack and the price is the same whether you use 25 different images or make all the cards the same.

The print quality is excellent and the cards have a high-clasps feel so they will stand up smartly on the mantelpiece.

### GIOTTOS MH5011 £35

[www.daymen.co.uk](http://www.daymen.co.uk)

If you've got your eye on a set of tripod legs you'll need a head to go with them, and the MH5011 from Giottos is great value for money. This three-way pan-and-tilt head weighs just 0.45kg, yet it can accept a maximum load of 4kg, which is more than enough for an average DSLR and 70-200mm f/2.8 lens.

The supplied quick-release plate has a secondary safety catch, and the three-way spirit level on the base helps keep the horizon on an even keel. It's perfect for all types of photography.

# ...£50 to £150

In this price bracket we've included darkroom equipment, software, kit bags and tools to produce high-quality images and prints

## ADOB E PHOTOSHOP ELEMENTS 8 £75

[www.adobe.com](http://www.adobe.com)

Adobe's Photoshop Elements is no longer the poor relation of Photoshop CS4 and the latest version is hitting the shops now. It offers to meet your entire image organisation, editing and sharing requirements.

Elements 8's easy-to-use Organizer has been turned into a separate package that also works with Adobe's video editor, Premier Elements 8. It allows users to sort images with tags and keywords, so the images can be found quickly at a later date. This new version even promises to recognise individual faces (once you've taught it who is who) and automatically tag pictures of people appropriately.

The Photomerge feature has been enhanced with the addition of an Exposure option that allows elements from up to 20 images with different exposures to be combined into one composite image. It's designed for creating natural-looking results rather than extreme HDR images. In addition, content-aware scaling allows scenes to be fitted within a preset size or aspect ratio without distorting or cutting into the main subject. Look out for our new series all about Photoshop Elements 8 starting in AP next month.

## VANGUARD UP-RISE 48 BACKPACK £119.99

[www.vanguardgb.com](http://www.vanguardgb.com)

A number of great bags have been launched this year, and the Vanguard Up-Rise 48 is the latest to impress us. The bag combines the layout of a standard rucksack with a side-loading camera pocket in a similar way to a sling bag. This changes the way the camera and equipment can be accessed, as the front opens either fully or in two halves, and the side pocket allows for quick access to a camera with attached lens. There is a tripod holder on the side of the bag and a compartment for a laptop on the rear. Another useful feature is the bag's expandable main compartment. By unzipping around the bottom of this compartment the bag expands by an inch or so, just like a suitcase. Capable of holding a larger camera like a Sony Alpha 900 and 80–400mm lens, along with two other lenses and accessories, the Up-Rise 48 is the perfect travel companion.



## NOVA DARKROOM KIT £52.95

[www.theimagingwarehouse.com](http://www.theimagingwarehouse.com)

This kit contains all the hardware you need to process black & white film and develop the prints. It's ideal for passing darkroom skills on to your children and grandchildren, or developing your own film and contact sheet.

There are two film spirals, a daylight film tank capable of processing one 120 roll or two 35mm films, a thermometer, film clips, two measuring cylinders, print tongs and a set of three 10x8in trays. All you need to add are the chemicals for processing the film and an enlarger or scanner to start work on making some enlargements. Perhaps 2010 could be your year for traditional photography.

## PHOTOBOX ACRYLIC PRINT from £68.49

[www.photobox.co.uk](http://www.photobox.co.uk)

Acrylic prints are a great way of adding a modern, clean look to any room (including bathrooms and kitchens) and PhotoBox offers a collection of different sizes. The diamond-polished acrylic is 8mm thick and comes with four pre-drilled holes and aluminium wall fixings. It's worth noting that 10mm is lost on each side of the image when it is mounted on acrylic.



### X-RITE COLORCHECKER PASSPORT £79 [www.colourconfidence.com](http://www.colourconfidence.com)

At roughly the same size as an actual passport, the X-Rite ColorChecker Passport is ideal for keeping in your camera bag. The two colour charts contained within can help correct colour casts and enable you to set the black and white points of an image. Better still is the software that comes supplied. This creates a DNG colour profile specific to your camera and the lighting conditions the chart has been photographed under. When the profile is used in Adobe Camera Raw or Lightroom, it can automatically alter images so that the colours on the image of the chart perfectly match the actual chart. You can then accurately correct multiple images quickly and easily.



### MANFROTTO M-Y 7322YB MYPACK £79 [www.bogenimaging.com](http://www.bogenimaging.com)

One of the problems when using a tripod is that it can be awkward to carry between shots, but the Manfrotto M-Y 7322YB MYPACK is the perfect solution. This kit combines a compact, lightweight, sturdy four-section tripod with a purpose-made rucksack that can also be carried as a shoulder bag or hand luggage. A separate zip-closure compartment is provided to house the tripod, storing it neatly out of the way between shots and making it much easier to store in an aeroplane's luggage rack.

The bag also has enough space to hold a medium-sized SLR and lens in a removable padded compartment, which can be carried separately. There is also enough room for a few accessories and a sandwich, and a laptop in the padded pouch.

The closed length of the aluminium tripod is just 48cm, yet it has a maximum shooting height of 141cm. There is a built-in mini-ball head with a quick-release plate and the tripod has a load capacity of 2kg, which is just enough for a Nikon D300s and a 24-70mm f/2.8 lens.



### MANFROTTO 460MG 3D £59 [www.bogenimaging.co.uk](http://www.bogenimaging.co.uk)

This tripod head is cast from magnesium alloy to give it strength without weight. The spring-loaded conical joints of the locking system make it easy to position the camera in the perfect position and then lock it tight to give a steady shooting base. Low-profile rubber knobs provide the purchase that is needed to loosen or tighten the joints, yet don't take up too much space in a bag or rucksack. A 200PL quick-release plate is included to allow a camera to be mounted or removed quickly.

As it has a maximum load of 3kg this head can be used with DSLRs of all sizes, as well as medium-format cameras. Its lightweight construction makes the 460MG 3D ideal for use with one of Manfrotto's MagFibre range of tripods, but it can be attached to almost any leg set.

### PERMAJET A3 CANVAS STARTER KIT £99 [www.theimagingwarehouse.com](http://www.theimagingwarehouse.com)

You don't have to use a lab service to make canvas prints, as this kit from PermaJet has everything you need to start making fantastic wall art from the inkjet printer on your desk. Prints are made on the included Artistic or Photo Semi-Gloss Canvas materials before the canvas is stretched across one of the five self-assembly frames. PermaJet supplies full step-by-step instructions on how to stretch the canvas and produce 12x8in canvas wraps. Additional frames and materials can also be bought from the company.

As well as five sheets of Artistic or Photo Semi-Gloss Canvas, the kit includes a staple gun, canvas staples, ten 8in and 12in stretcher bars (with wedges) and a pair of canvas stretching pliers.

# ...more than £150

Cameras, supports and accessories for shooting photographs and video make great gifts

## MANFROTTO 458B NEOTEC PRO PHOTO £220 [www.bogenimaging.com](http://www.bogenimaging.com)

Some photographers believe that using a tripod will slow them down, but this need not be the case with the 458B Neotec Pro Photo from Manfrotto. Its innovative Neotec rapid-opening mechanism allows its legs to be extended and locked with a single pull. To collapse the legs, just press the release button and push them back to the stowing position.

While it packs down to a tidy 64cm, this tripod has a maximum usable height of 156cm and a minimum height of just 10cm. At 2.4kg, it isn't especially lightweight, but it can support an impressive 8kg of weight.

## GIOTTOS MTL8350B £196 [www.daymen.co.uk](http://www.daymen.co.uk)

The Giottos MTL8350B is an excellent lightweight (1.6kg) carbon-fibre tripod with a vari-angle central column that makes it easy to shoot from a range of angles. For extreme low angles, the column can be swung through 180°. Although the camera is upside down at this point, it is useful for still-life and macro photography.

The three-section legs are made from carbon-fibre and have die-cast aluminium fixings with quick-release locks to give stability with low weight, making it ideal for keen walkers and landscape photographers. It can also support an impressive 5kg and packs down to just 53cm, yet it has a maximum shooting height of 146cm.

## MANFROTTO 405 PRO GEARED HEAD £295 [www.bogenimaging.com](http://www.bogenimaging.com)

It can be difficult to position a heavy camera precisely on a tripod, especially when a long telephoto lens is mounted, so why not let the Manfrotto 405 Pro Geared Head take the strain? It can support weights of up to 7.5kg and has chunky knobs that are wound to shift the camera into position. When large movements are needed, the gears can be disengaged and the camera moved into its approximate position ready for fine-tuning using the geared mechanism. This model is ideal for keen landscape and architectural photographers with larger cameras, but if you want something a little more compact take a look at the Manfrotto 410 Junior Geared Head, which retails for around £134 and can support camera and lens combinations weighing up to 5kg.



## MANFROTTO 595B FIG RIG £224.95 [www.bogenimaging.com](http://www.bogenimaging.com)

If you are interested in shooting video on your DSLR but the Steadicam Merlin (see opposite page) is too expensive, take a look at the Manfrotto Fig Rig. The camera is placed on a quick-release mount in the centre of the Fig Rig, which is held by the user on either side. It relies on the natural shock absorption of the human body to help reduce shakes and sudden movement. This helps create more fluid movements, which means smoother video footage. Best of all, microphones and lights can be attached to the rig using 595CLA Fig Rig Clamps (£49.95), making it an all-in-one support solution for any budding Spielbergs.

## LONGRIDGE DUO MIDI £144 [www.longridge.co.uk](http://www.longridge.co.uk)

Longridge's Duo Midi is a great gift for photographers who need a little encouragement to show off their work. This kit comes with all the tools you need to make professional-looking window mounts with attractive bevelled edges and decorative V grooving.

The system is available in four sizes – Mini, Midi, Plus and Maxi – although the Midi is ideally suited for use by photographers who make A3+ prints. It can accommodate A2 card (cuts the shorter dimension of A1) and can cut window mounts up to 520mm long. It comes with a DVD that provides full instructions as well as hints and tips for creating bespoke mounts.



**NIKON COOLPIX S1000pj**  
£349.99  
[www.nikon.co.uk](http://www.nikon.co.uk)

This year's must-have compact camera for families is the Nikon Coolpix S1000pj, which features a built-in projector that allows photos and videos to be shown at up to 1m in size on the wall. It's perfect for keeping everyone entertained over the Christmas break.

The S1000pj also has range of automatic features that will enable even the least technology-savvy person to take great pictures, so the whole family can use it. By combining a 12.1-million-pixel sensor and a 28-140mm equivalent zoom lens with Vibration Reduction, the S1000pj can cope with most snapshot situations. The Smart Portrait system, which includes Smile Timer, Blink Warning and Skin Softening, means anyone can take perfect people pictures even after a glass or two at seasonal family gatherings. See our full review in AP 21 November.

**CANON POWERSHOT S90**  
£449  
[www.canon.co.uk](http://www.canon.co.uk)

For those who already own a DSLR, the Canon PowerShot S90 is the perfect compact camera to complement it. The S90's ten-million-pixel CCD sensor is capable of capturing images in raw format and it has full manual exposure controls. With a 28-105mm equivalent zoom lens, optical image stabilisation and a maximum f/2 aperture, the S90 is well suited to taking candid photos, particularly in low light. Capable of shooting at sensitivities as high as ISO 3200 (or ISO 12,800 at a 2.5-million-pixel resolution), as well as offering face detection and a variety of scene modes, there is plenty on offer for both the point-and-shoot snapper and experienced photographer alike. Look out for a full review of this model in January 2010.

**STEADICAM MERLIN**  
from £509  
[www.tiffen.com](http://www.tiffen.com)

Based on the far more elaborate and expensive Steadicam devices, the Merlin is designed to help the budding videographer create smooth and steady video footage. The idea behind the Steadicam is simple: a camera sits on a quick-release plate, which is supported by holding a handle below. To minimise camera shake and sharp movements, a curved counterbalance sweeps below the camera.

This may be the ideal gift for someone who already has all the camera equipment they could ever need, but has just started exploring video on their DSLR.

**RICOH CX2**  
£275  
[www.ricoh.com.uk](http://www.ricoh.com.uk)

We were impressed with the Ricoh CX1 when it was reviewed in AP 2 May, and its replacement looks like it is every bit as good. It features a huge 28-300mm, 10.7x optical zoom and a 9.29-million-pixel sensor, but is packed with a whole host of other features that make it stand out from the crowd. The CX2 has an improved continuous shooting rate of 5fps at the full nine-million-pixel resolution and can also capture 120 VGA (640x480-pixel) resolution images in a one-second burst, so you will never miss the perfect moment. However, it is the image quality that is most impressive. One of the standout features is Multi-Pattern White Balance, which automatically varies the white balance across a scene, enabling natural results when mixing tungsten light and flashlight. However, the most talked-about feature is the Dynamic Range Double Shot mode, so-called because it takes two exposures and combines them to create a single high dynamic range image.

With a slim design and impressive zoom, the CX2 is an ideal camera to keep on you at all times.

**LEXAR PROFESSIONAL 600x**  
from £149.99  
[www.lexar.com](http://www.lexar.com)

If you have a Canon EOS 7D, EOS 5D Mark II or a Nikon D300s, or are desperately saving money to buy a Canon EOS-1D Mark IV or a Nikon D3s or D3x, a UDMA 6-compliant CompactFlash card will help you get the best from it. These new cards have a minimum sustained write speed of 90MB/s (600x), which means you don't have to wait so long between bursts when shooting continuously. For example, it takes just over 40 seconds for 21 raw files to be written to a 100x card in a Canon EOS 7D, but only around six seconds when the UDMA 600x card is used. When coupled with a FireWire 800 card reader, the time taken to transfer images to a computer is cut dramatically. For instance, transferring 1GB of images from the 600x CF card takes less than 20 seconds, but when the same files are transferred from 100x media it takes over a minute longer.

# Books and DVDs

At this time of the year, AP's review desk is flooded with myriad books, DVDs and new editions of old classics, all released just in time for Christmas. The volume can be overwhelming for the casual shopper. **Jeff Meyer** sorts through the best of what's out there and makes his top picks this holiday season



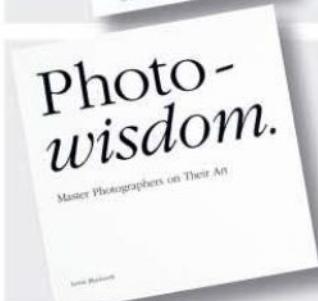
## DOROTHEA LANGE £25

A Life Beyond Limits. By Linda Gordon  
Norton, hardback, 536 pages, ISBN 978-0-393-05730-0



Dorothea Lange needs little introduction. Her stark images of the Dust Bowl and Great Depression came to symbolise the suffering and resolve of her era, and historian Linda Gordon's mesmerising portrait of the photographer seems to highlight Lange's drive and sensitivity as a microcosm of society at the time. *A Life Beyond Limits* traces Lange back to her humble roots in New Jersey, where a case of

polio left her disabled physically, but with strong empathy for the disadvantaged. The reader is then guided through Lange's photographic trials and errors, early reportage and relationships at a steady pace, bringing us not only into the mind of a legend, but also into the lost worlds of 1920s bohemia, and the turbulent Depression and war years that followed. A riveting biography.



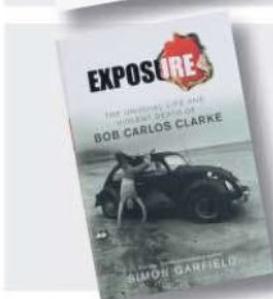
## PHOTO-WISDOM £35

Master Photographers on Their Art. By Lewis Blackwell  
Chronicle Books, hardback, 219 pages, ISBN 978-0-47315-094-5



In one of the most beautifully produced books of this year, Lewis Blackwell, the former creative head of Getty Images, compiles an eclectic collection of interviews with 50 leading contemporary photographers. Names like Edward Burtynsky, Nadav Kander, Joel Meyerowitz, Mary Ellen Mark, Michael

Kenna and David LaChapelle answer probing questions about their techniques and motivation, and of the 200 images there is a nice mix of popular fare and ones you haven't seen. The emphasis here is on quality – not only in the selection of photographers, but also in the thick paper and elegant design.



## EXPOSURE £18.99

The Unusual Life and Violent Death of Bob Carlos Clarke. By Simon Garfield  
Ebury Press, hardback, 310 pages, ISBN 978-0-09-192258-0



While researching a book about an agent for D-list celebrities, journalist Simon Garfield discovered the work of one of the agent's other clients, Bob Carlos Clarke. As he became enthralled with this tragic character, the book evolved into a biography of the photographer. Comprising interviews with

Clarke's widow, daughter and friends, *Exposure* is a quick, if somewhat disjointed read. The 'notepad' style of writing sometimes gets in the way of the narrative, but Garfield nevertheless delivers an evocative and compassionate portrait of the man through the mouths of those who loved him.



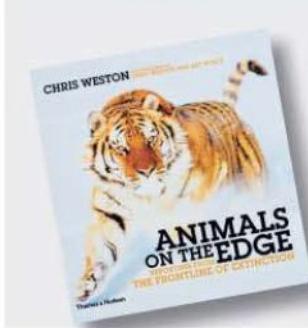
## EVE ARNOLD'S PEOPLE £19.95

Edited by Brigitte Lardinois  
Thames & Hudson, hardback, 176 pages, ISBN 978-0-500-54371-9



Politicians, artists, actors and all number of famous and powerful names have had their picture taken by Eve Arnold, and you'll find all these in this book. Most interesting, however, are those lesser-known faces of striking barmaids, American Nazi Party members or children waiting to see the Queen, for they help illustrate the depth of Arnold's ability. *People* is broken into five sequences that are meant to show Arnold's incredible access with her subjects, but the most striking theme is her uncanny ability to find those candid moments when true emotion is revealed and she has her camera ready. Whether powerful or merely struggling to survive, Arnold finds her subjects' souls.





## ANIMALS ON THE EDGE £18.95

Reporting from the Frontline of Extinction. By Chris Weston and Art Wolfe  
Thames & Hudson, hardback, 224 pages, ISBN 978-0-500-54382-5



In Chris Weston and Art Wolfe, *Animals on the Edge* boasts two of the most dynamic wildlife photographers working today. Both being passionate conservationists, the pair collaborated to create this photo essay of 60 endangered mammals from the IUCN Red List of Threatened Species. Weston and Wolfe cover the world to this end, and the results are astounding. Eschewing traditional animal portraiture,

they play with perspective and depth of field and use other creative techniques to create sensitive portraits of the animals and show them within the context of their disappearing habitat. Accompanying essays and status reports on the animals emphasise the urgency of action, and the sad fact that Weston and Wolfe may belong to the last generation of photographers to photograph these animals in the wild.



## MAGNUM MAGNUM £19.95

Edited by Brigitte Lardinois  
Thames & Hudson, paperback, 568 pages, ISBN 978-0-500-28830-6



An instant sell-out when it was first released in 2007, the widely heralded *Magnum Magnum* is back in a slightly more compact, but much cheaper, paperback version. The format remains the same: a current Magnum photographer critiques six key works of the other 69 photographers

featured, with commentary explaining their choices. With 413 images, all beautifully reproduced, this remains a critical record of documentary photography and thus one of the most important anthologies on the market today. And now, at £19.95, you really have no excuse not to buy it.



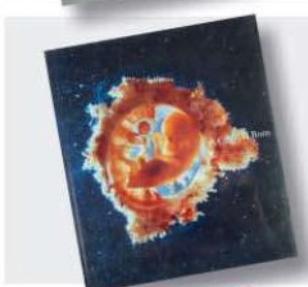
## THE PHOTOGRAPHS OF ANGUS MCBEAN £22.50

From the Stage to the Surreal. By Fredric Woodbridge Wilson  
Thames & Hudson, hardback, 192 pages, ISBN 978-0-500-54350-4



Theatre photographers benefit from dramatic directional lighting, but in terms of advantages that's about it. And even that advantage has its obstacles. It's a difficult niche of photography, and perhaps no one has ever done it as well as Angus McBean. From the 1930s through to the 1960s,

McBean was a staple of the London stage, and this definitive collection brings together his best portraits and more that you haven't seen. Olivier, Burton, Gielgud, Guinness, Hepburn and more fill the pages in lavish costumes and vivid expressions. This is portraiture at its best.



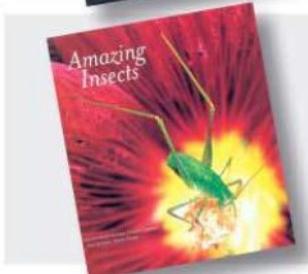
## A CHILD IS BORN £35

By Lennart Nilsson  
Random House, hardback, 227 pages, ISBN 978-0-224-08995-1



If ever there were a prototype for timelessness, it would have to be Lennart Nilsson's seminal book, *A Child Is Born*. Nilsson stunned the world in 1965 when his high-definition ultrasound technique, advanced fibre optics and microscopes allowed him to document human reproduction within the

uterus. In this fifth edition you will find new text explaining each stage of pregnancy, and the pictures are bigger and bolder than ever. Nilsson was the first to bring photography to the world that exists inside us, and this stunning collection is as relevant today as it was 44 years ago.



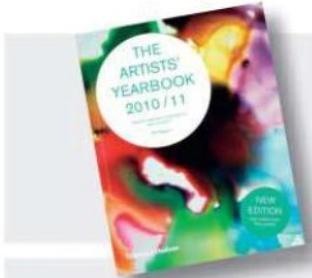
## AMAZING INSECTS £24.99

Photography by Jean-Claude Teyssier. Text by Jean-Henri Fabre  
New Holland, hardback, 191 pages, ISBN 978-1-84773-516-4



Somewhat different from other books about invertebrates, *Amazing Insects* takes a documentary approach to its subject matter and tracks the habits and behaviour of European insects over the course of three seasons. The

result is a fascinating study that tells a story full of big, bold colours and textures, and plenty of close encounters. Teyssier has taken macro photography and raised the bar for all other entomological snappers out there.



## THE ARTISTS' YEARBOOK 2010/2011 £16.95

Thames & Hudson, paperback, 544 pages, ISBN 978-0-500-28833-7



Still the most definitive list of contact details for visual artists, *The Artists' Yearbook* boasts a carefully vetted roster of names and phone numbers for more than 3,000 businesses, publications and other organisations, all codified

into this handy little guide. Extra features include tips on how to promote your work, staging exhibitions, getting articles published and working professionally. This is a must-have for any photographer with serious ambition.

## DVDs

### THE BIG PICTURE £49 plus p&p



Shoot - Edit - Retouch. By Stuart Little

The Little Photoshop, 4 DVD box set, available from [www.thelittlephotoshop.co.uk](http://www.thelittlephotoshop.co.uk)



When we reviewed this excellent tutorial set from professional photographer Stuart Little back in AP 23 May, we remarked that it was one of the better DVD training courses we'd come across. His intensive visual lectures on how to improve your pictures through better understanding of light and composition were incredibly thorough and followed at a nice pace. Stuart demonstrates how to choose and use your equipment, find the right angles, and get the most from Adobe Photoshop CS4 and Lightroom 2 to cover up skin flaws, correct colour discrepancies, remove backgrounds and more.

We also liked the fact that Stuart's studio was an everyday living room, which is something most of us have, and what he was showing us was perfectly attainable – except for the price, as £99 seemed a little steep.

Here we are in November and *The Big Picture* is still the best DVD tutorial we've seen all year, and Stuart has cut the price by a remarkable £50. For just £49 (plus p&p) you can get this brilliant four DVD set and start improving every stage of your photography. Only 250 copies remain at the time of writing, however, so if this is on your Christmas wish list, start hinting now.

### EXPERIENCE SEMINARS £19.99



Getting started with your Canon EOS 1000D/EOS 450D/EOS 500D

Experience Seminars, region 2, available from [www.experience-seminars.co.uk](http://www.experience-seminars.co.uk)



For the first time, Experience Seminars – a company with a long roster of excellent photo tutorial media – has released a line of training DVDs aimed at users of specific cameras. In this first edition they have targeted the Canon range of EOS 1000D, EOS 450D and EOS 500D.

Your guide takes you through each of these popular models and explains their range of features, step-by-step. If, like this reviewer, you're more hands-on and not one for sitting down and reading the manual, this DVD exercise

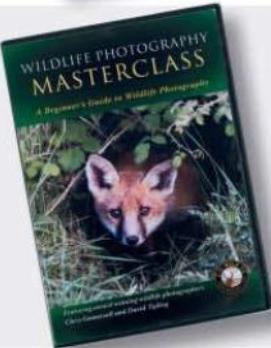
makes a nice compromise between actually reading the manual and your usual frustrating trial-and-error approach.

By the end you will find you've built on your basic knowledge of the camera and have the confidence to use it in new and more creative ways – which is something we should all aspire to as photographers. Not only does this confidence give you more value for the money you've spent on your DSLR, but it also gives you a huge boost in beginning to improve your photography.

### WILDLIFE PHOTOGRAPHY MASTERCLASS £25.99



A Beginner's Guide to Wildlife Photography, Featuring Chris Gomersall and David Tipling  
LPS Creative Media, region 2, available from [www.gowildtv.com](http://www.gowildtv.com)



Award-winning professional wildlife photographers and authors David Tipling and Chris Gomersall cover the gamut in this instructional DVD, beginning with helping you choose your subjects and the equipment needed to photograph each one. Most importantly, though, they explain how to pack your kit bag on a budget.

With a focus on your back garden and your local area, Tipling and Gomersall show you how to use your DSLR, or

even a point-and-shoot camera, to capture birds, foxes and more. Choosing camouflage, building hides and feeding stations are all explored, as is the post-processing side. Extra features explain how your camera works and help you make choices on what software is best for your needs. It's a tidy little package and a great launching point for any budding wildlife photographer with more of an interest in local fauna than big game.

### EVERLASTING MOMENTS £17.99



Directed by Jan Troell. Starring Maria Heiskanen, Mikael Persbrandt and Jesper Christensen  
Region 2, 110 minutes, certificate 15, English subtitles, available from Amazon and other retailers



The latest film by five-time Oscar nominee director Jan Troell, *Everlasting Moments* tells the story of Maria Larsson (Heiskanen), a working-class mum in 1900s Sweden who is struggling to feed her family and reign in a drunken, abusive husband (Persbrandt). As strikes keep her husband out of work, Maria opts to pawn a forgotten Contessa camera won in a lottery years before. The owner of the photography shop, Mr Pederson (Christensen), however, persuades her to keep the camera, encouraging Maria with lessons and free equipment. Maria soon finds through her camera an escape from life's menial rituals and hardships, and in discovering her

confidence she documents her changing family and society, and comes to understand these more deeply than before.

For a film that could be as soppy as the carpet on the *Titanic*, Troell's portrait of conflicted characters in challenging times is as subtle as Maria's portraits of her children. Where big Hollywood movies rely on Motown songs to convey emotion, solid writing, acting, pacing and character development lead this film to the upper echelons of drama. The photographic sequences are affecting, the unrequited love painful, the cinematography beautiful, and what it lacks in sentimentality Troell compensates with sincerity in what is the masterpiece of his career.



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# Calendars and diaries for 2010

The diary and calendar market is so vast it is difficult to decide which ones to choose. To save you trawling through the thousands that are on offer, **Gemma Padley** has put together a selection of yearly planners that caught our eye in the AP office. They'll make great presents for friends and family – and even yourself



## ROBERT DOISNEAU PARIS 2010 £9.99

Taschen, desk diary, 124 pages, 17.4x22cm, ISBN 978-3836516235, [www.taschen.com](http://www.taschen.com)



This is one of those diaries that seems too good to spoil by writing in it. Crammed with many of Doisneau's best-loved images, it will be a 'keeper' long after you have penned your last engagement. French photographer Robert Doisneau, famous for his timeless depictions of Paris streetlife, was adept at spotting the unique and quirky in ordinary moments. The selection of images represented

here contains the playful humour for which he was well known. The picture on the cover – entitled 'Close to the Right Answer' and featuring a young schoolboy looking up to the sky in thought – is one such image. Humour aside, the lasting power of Doisneau's images lies in their unique depiction of everyday human life, and as a historical record of a bygone era they are unmatchable.



## LINDA MCCARTNEY DIARY 2010 £12.71

Frances Lincoln Limited, desk diary, 22.5x19.3cm, ISBN 978-0-7112-2198-7, [www.franceslincoln.com](http://www.franceslincoln.com)



Linda McCartney's 2010 diary will appeal to those with a penchant for subtle, understated images of the fine-art ilk. A successful photographer and best known for her rock and roll photographs, Linda also took many landscapes, flowers and interior images later in her life. Linda's fondness for nature comes through in the photographs from this

latter period, a selection of which are included in this diary. Some images provide a burst of colour, while the black & white photographs are moodier in their appeal. However, all encompass Linda's delicate use of light. With an accompanying introduction by Paul McCartney, this diary will go down a treat this Christmas.



## ADRIAN HOLLISTER SCOTLAND 2010 £9.99

Adrian Hollister, desk diary, 17x22.7cm, [www.hollisterimages.com](http://www.hollisterimages.com)



We always love to see the fruits of AP readers' labours, and we were blown away when we opened Adrian Hollister's 2010 diary. His self-published desk diary is testimony to what can be achieved with talent and hard work. Enlisting the help of landscape photographer and printer Eddie Ephraums, Adrian's diary is a photo book in its own right. Featuring 22 Scottish landscapes with explanatory text

and a foreword by Joe Cornish, it is a perfect gift for landscape photography fans. If you buy this for a loved one, good luck tearing yourself away from it because you'll have trouble letting this diary go. The diary is available to buy from Adrian's website at [www.hollisterimages.com](http://www.hollisterimages.com). Look out for a feature on how to shoot your own photo calendar in a January issue of AP.



## JOE CORNISH NORTHERN LIGHT 2010 £15.50

Joe Cornish Galleries, calendar, 42x45cm, ISBN 978-0-9558684-4-3, [www.joecornish.com](http://www.joecornish.com)



A beacon in landscape photography, no calendar round-up would be complete without Joe Cornish. The British landscape photographer has published yet another stunning collection of images for his flagship 2010 calendar. The image dominates each page in this larger-than-average wall calendar. There is adequate space to jot down notes, but the space is limited. What the calendar lacks in writing space,

however, is made up for by the sheer size of the images; quite frankly we'd rather see more of Joe's photographs than our own hastily scribbled jottings anyway. Each image is captioned, providing a brief overview of where the image was taken and what it shows, which is a welcome addition. Come December 2010, you'll be reaching for the scissors to cut out and keep these beautiful photographs.



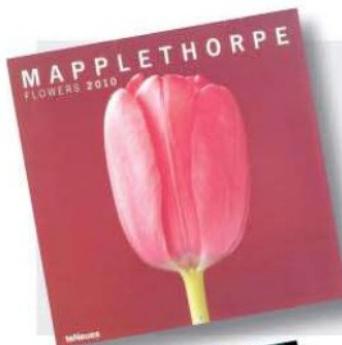
## LAURENT PINSARD TRIPLETS £24.99

teNeues, 48x64cm, ISBN 978-3-8327-3732-0, [www.teneues.com](http://www.teneues.com)



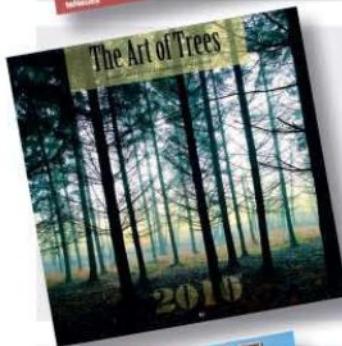
If you like your calendars big, look no further than Laurent Pinsard's 2010 calendar Triplets. This gigantic poster calendar will take centre stage in any room, although you may have to clear a bit of wall space first. Laurent Pinsard was born in 1944 and trained as a photographer in Switzerland. With a fondness for photographing elements of nature (leaf close ups, stone formations and sand textures),

Laurent's images turn texture and form into graphic fine-art compositions. For this particular calendar (Laurent has published six for 2010), each month consists of three portrait-size images placed side by side. The chosen images cover a range of subjects, including flowers, leaves, pebbles and buds, with each image subtly complementing the next. The price tag may be hefty, but it's worth every penny.

**MAPPLETHORPE FLOWERS 2010 £7.99**teNeues, 30x30cm, grid calendar, ISBN 978-3-8327-3865-5 [www.teneues.com](http://www.teneues.com)

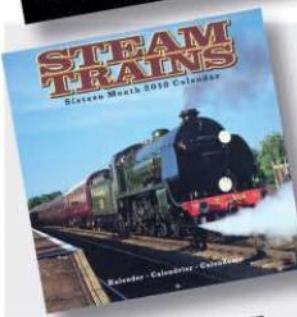
American born Robert Mapplethorpe was well known for his risqué erotic portraiture, but he was also a dab hand at still-life photography. After years spent photographing the antics of his artistic circle of friends, in the early 1980s Mapplethorpe turned towards more 'refined', classic images, including studies of flowers. This calendar, in case you were wondering, features a selection of elegant flower images

from the latter part of his career. There is not a nude in sight. Twelve delicately executed still-life images grace the pages in this simple but beautiful calendar, including lilies, orchids, daisies, tulips and irises, all shot in soft light. Featuring both black & white and colour photographs, this Mapplethorpe calendar is one for the mother-in-law without the risk of raised eyebrows.

**STEVE BICKNELL THE ART OF TREES £9.99**Icarus, 30x30cm, grid calendar, ISBN 978-1-84886-012-4, [www.icarus-arts.com](http://www.icarus-arts.com)

Here at AP we receive a huge range of landscape images, but rarely do we see a collection of dedicated tree views, let alone an exclusively British selection. Steve Bicknell's calendar, with its lush greens and autumn reds, is a real treat. The light in each of Steve's images is exquisite. From misty sprays of bluebells in May to glowing, icy silhouettes in November, this calendar is a reminder of the heady delights

of the British landscape whatever time of year. If you're not inspired to grab your camera and dash out into the nearest woodland, you'd better catch the next flight out of the country. The calendar's only downfall is the lack of location names, a glaring omission when you turn the page to find out where the image was taken. It does, however, have a nifty native tree guide for the keenest tree fans.

**STEAM TRAINS 2010 £10**Avonside, 30x30cm, grid calendar, code 30225, <http://avonsidepublishing.co.uk>

If a standard 12-month calendar isn't enough space to record your social engagements and business commitments, 16 months should hopefully fit the bill. Featuring 13 photographs of antique locomotives (the extra one is on the cover) this calendar squeezes in the last four months of 2009 so you can ease yourself gently into 2010. The images, taken by Tony Pollastrone, who specialises in

railway photography and also publishes books, have been well chosen and cover a range of engine models. From the delectable grand Princess Elizabeth that steams into July to October's charging Green Arrow, the images are a joy to behold. For avid train spotters or photographers with a love of bygone eras, this calendar is the perfect Christmas stocking filler.

**NATIONAL GEOGRAPHIC FUNNY ANIMALS £9.99**teNeues, 30x30cm, grid calendar, ISBN 978-3-8327-3882-2, [www.teneues.com](http://www.teneues.com)

There's a reason why shows such as *Animals Do the Funniest Things* are constantly repeated on television: it's because watching animals doing things they shouldn't be able to do is fun. And it passes time – especially on Christmas day. Watching a walrus bellyflop head over heels into water or monkeys cheekily adopting humanlike behaviours is never tiresome. *National Geographic*, while

not the first to realise the selling potential of funny animal photography, has come up trumps with its own selection of funny wildlife moments. The images, from the *National Geographic*'s photographic archives, have captions offering useful facts about each animal. Want to see a train of turtles playing follow-the-leader or a polar bear with a snowball on its head? You'll find both and more here.

**MIX YOUR PICS £7.99**teNeues, 26x13cm, desk calendar, ISBN 978-3-8327-3988-1, [www.teneues.com](http://www.teneues.com)

Now here's a novel approach on the tried-and-tested calendar format. With this nifty desk-top calendar you can chop and change the pictures by flicking them backwards and forwards as the mood takes you. There are 24 images and 144 image combinations, so if you're bored with a conventional 'wintry' scene in January, with a quick flick of the page you can whizz forward to spring and enjoy

blossoming blooms instead. Photographers include Laurent Pinsard, whose own calendar is reviewed on the opposite page. The only drawback is the choice of images. The concept may be inventive, but the photographs look like they are from a stock photo library. Despite being a little on the conventional side the images are colourful, so if your desk is looking tired this calendar will brighten it up nicely.

**CLIVE NICHOLS BRITISH COUNTRY GARDENS £9.99**teNeues, 30x30cm, grid calendar, ISBN 978-3-8327-3868-6, [www.teneues.com](http://www.teneues.com)

Not just a shameless plug for one of our *Photo Insight* experts, Clive Nichols' British country gardens calendar really is worth seeking out. While the layout and format are standard for a wall calendar, the images that burst off the page are a breath fresh air. As one of Britain's leading garden photographers, Clive is well practised in the art of nailing a picturesque garden scene and here are

13 delightful views to see you through 2010. Clive, who has also published several books and runs photography workshops, has travelled the length and breadth of the country to find the most idyllic garden vistas. From the gorgeous Pettifers Garden in Oxfordshire bathed in soft dawn light to the beauty of snow-covered gardens at Great Fosters in Surrey, there is much here to enjoy.

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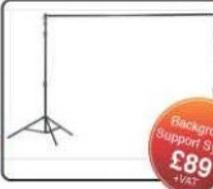
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# Product tests

## Forthcoming tests

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Nikon D3s	Dec
Ricoh GXR	Dec

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

## Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

### Vanguard Supreme 46D case £129.99 offer price (RRP £149.99)

**O**n those special trips, perhaps while on safari when just about every piece of camera gear is essential, a hard camera case like the Vanguard Supreme 46D that has an air-pressure valve and is waterproof to a depth of five metres can come in handy. It is also useful for providing long-term storage for all your expensive camera equipment.

The case is made from a material listed as being a 'classified trade secret', but it is clearly some sort of plastic. That said, it is extremely strong – I jumped up and down on the case and it shows no sign of damage. At the front is an air-pressure valve that lets air out of the case if the pressure becomes too high, but also prevents air getting in. Seals around the edges also prevent water entering and the case is securely fastened using six clamps around the outside. If you have to take your camera equipment onto the hold of a plane you needn't worry about air pressure or enthusiastic baggage handlers damaging your camera equipment. There are also two metal reinforced areas where padlocks can be fitted when security is an issue.

Inside the hard case is a separate soft case that can be removed and its padding rearranged to fit a range of equipment. With internal dimensions of 480x370x200mm, there is enough room for a few camera bodies and ten assorted lenses and flashguns.

If you do a lot of travelling or are going on safari, the Vanguard Supreme 46D should offer all the protection your camera equipment will ever need. **Richard Sibley**

● For more information visit [www.vanguardgb.com](http://www.vanguardgb.com)



**Micro verdict**  
A case to keep your gear safe, but weighing 7.2kg it's not for everyday use

3 stars

### Kenro HT1410 Compact Professional tripod £72.74

**A**LTHOUGH the solid metal legs of the Kenro HT1410 tripod make it fairly sturdy, its weight of 2.2kg means it is not something I would want to carry around with me all day.

The metal leg locks are very strong and can be adjusted using an Allen key. With its legs and centre column fully extended, the tripod has a maximum height of 130cm and it measures 52cm when folded. A ball head comes supplied with the legs and the tripod managed to hold a Canon EOS 7D and EF-S 15-85mm IS lens comfortably. However, there was some movement between the head and the quick-release plate. While the head has a useful bubble level, the rest of the design is quite basic.

A tripod is something that should last you a lifetime. With this in mind, I suggest that many enthusiasts would be

better off spending a little more and buying a carbon-fibre model that will be lighter to carry around for general use. Even so, the HT1410 is a good budget option as it is sturdy and a lot better than similarly priced models. **Richard Sibley**



**Micro verdict**

A good budget option, but serious enthusiasts should look elsewhere

2 stars

● For more information visit [www.kenro.co.uk](http://www.kenro.co.uk)



# Photographic prints from digital negatives

Even if you don't have a darkroom, it's still possible to make traditional prints with the help of digital contact film and an inkjet printer. **Richard Sibley** explains

**A**LTHOUGH I love the convenience of shooting with a digital camera, the one thing I miss about film is making prints in a darkroom. Perhaps I'm remembering the process through rose-tinted glasses, but I don't feel the same excitement watching a print being pushed out from an inkjet printer as I did watching an image appear before my eyes in a developing tray.

However, I have found that using Fotospeed's Digital Contact Film provides the best of both worlds. A digital image can be printed onto the transparent film and then printed on traditional black & white photographic paper. Although in an ideal world it is best to use a proper darkroom, I have managed to make prints using nothing more than chemicals, trays and photographic paper – and I didn't even need an enlarger.

For those who have a basic understanding of how to make a traditional photographic print the process should be fairly straightforward to understand. You can even replicate the effect of a variable contrast (VC) filter by adding a graded filter colour layer over the image. Those readers who have never made a traditional black & white photographic print will be able to find numerous websites and books that explain the basic process.

## What you need

- An inkjet printer
- Fotospeed A4 Digital Contact Film (or similar)
- Photographic chemicals (developer, stop bath and fix) and trays
- 10x8in (25.4x20.3cm) black & white photographic paper
- A safelight
- A lamp
- Greaseproof or tracing paper
- Black card
- Sheet of glass

Digital Contact Film is available from Fotospeed and costs £13.70 for ten A4 sheets. Other sizes, including A3 and 1,180mmx20m rolls, are available for those who want to make larger prints. Fotospeed also stocks a full range of photographic chemicals and papers. For more information visit [www.fotospeed.com](http://www.fotospeed.com).

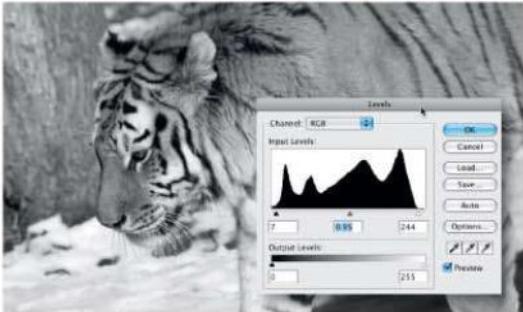


This is the original image from which I want to make the digital negative print and then the photographic print. I have already sharpened and adjusted it in Photoshop.

## Making a digital negative



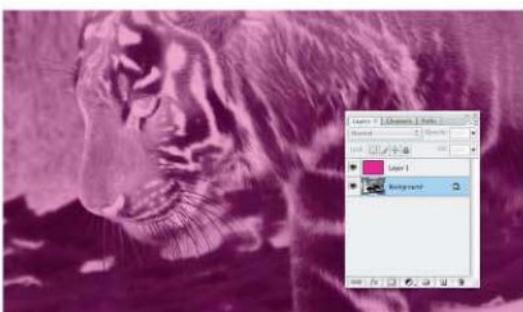
**1** Convert the image to black & white. How you do this depends on your image-editing software. In Adobe Photoshop, select **Image>Adjustments>Black & White**, and use the colour sliders to create the required picture.



**2** Now adjust the contrast of the image. In this example I have used Adobe Photoshop's Levels. Check the histogram to make sure the image has completely black and completely white points.



**3** As I am making a 'negative', the image needs to be inverted. Again, this will vary depending on the software being used. In Photoshop, select **Image>Adjustments>Invert**.

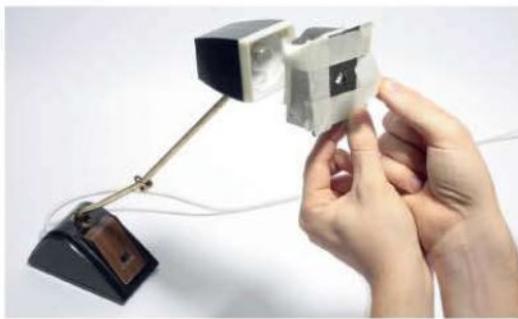


**4** If using VC paper, the effect of graded filters can be replicated by creating a new layer. I filled this layer with magenta (4-5) for a hard grade by setting the CMYK values of the foreground colour and using the Fill tool. I then adjusted the layer's opacity to 30%.

# Printing using a digital negative



**1** After resizing the image on-screen so it will fit the 10x8in paper later, I printed the negative onto digital contact film. Just like a traditional negative, the printed surface is vulnerable to scratches and fingerprints, so take care when handling the film.



**3** With no enlarger available, I used a low-power desk lamp. I made a circular hole in a piece of black card and taped it over the lamp. I then placed masking tape over the hole, but you could also use greaseproof or tracing paper to diffuse the light.



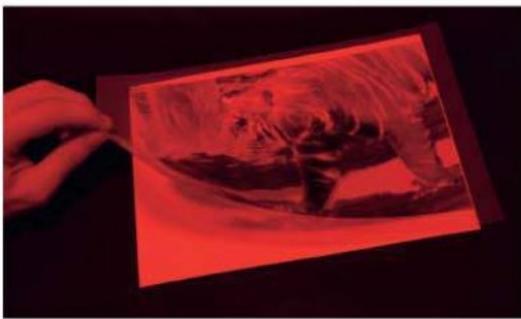
**5** Create a test strip by turning on the lamp and exposing the paper for five seconds. Then cover up around 3cm of the image using a piece of card or a book and expose for further five seconds. Continue this until you reach the end of the paper and process the print.



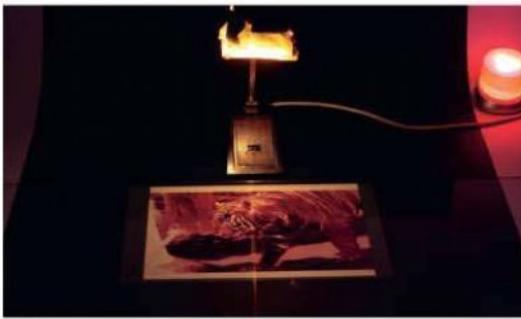
**7** Develop and fix the photographic paper in the developing trays and wash the print in water for a few minutes.



**2** Now for the printing. You will need to work in a blacked-out room with a safelight. You can use a room that has all light excluded and an improvised safelight (see right). Mix the developer, stop bath and fixer in the trays as per the instructions on the bottles.



**4** Place the photographic paper under the lamp with the emulsion side facing up. Now place the digital negative on top of this with the image correctly orientated. Sandwich the negative and paper using a sheet of glass.



**6** Having worked out the correct exposure time, place another sheet of photographic paper under the negative and turn on the lamp for the required time. In this case it was 70 seconds. Do not leave the lamp on when not in use as it could overheat.



**8** The final print should be a good representation of the black & white image you edited on screen.



## Improvised safelight

If you want to try this technique but don't have a safelight, you can make your own. I used a small LED push light (available at discount and hardware stores) and attached a red lid from a spray can on top. The red plastic allowed red light through, which enabled me to print, though I was careful to keep the improvised light a few metres away from where I was printing.

To test your improvised safelight, remove a sheet of photographic paper in complete darkness. Place an object, such as a coin, on the paper and turn on your safelight for around 30 seconds. Now develop the photographic paper. If the paper is fogged it will darken and you will see the shape of the coin. If this happens do not use the safelight as you will risk fogging all your paper.





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## Let the AP team answer your photographic queries



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## Filter prices

Finn Thomasen asks I have just bought a Nikon D300 camera with two lenses and would like to buy some UV filters to protect the lenses. Is there a significant difference in the filters available on the market? I've been looking at filters from Marumi, Hoya and Kood, and they seem to cost roughly the same. What should I look out for when buying such filters? Is it worth spending the extra money getting filters from the professional series, such as Hoya?

**Matt Golowczynski replies:** As with cameras, lenses and almost anything else, filter manufacturers often state that the reason their



product costs more is because of the materials used in its manufacture. Makers of more expensive filters sometimes claim that their products are stronger and more resistant to marks, fingerprints and other damage than cheaper alternatives, in part due to the more sophisticated coatings used. We have found these claims to be borne out by Hoya's HD range. Together with the type of glass

used, multi-layer coatings and the way the filter is made, manufacturers also tend to state that their professional filters are more neutral in colour, or have a higher degree of light transmittance, than less expensive types. Some professional-grade filters also have shallow frames, which helps to minimise vignetting, particularly if you intend to stack filters on top of each other.



## Card formats

Anthony Meagh asks Could you explain the difference between CF and SD cards? Does one of them produce higher quality results? Are capacities different? Why is it that some DSLRs have dual card slots?

**Matt Golowczynski replies** CompactFlash (CF) and Secure Digital (SD) cards are two different formats of memory card. Many compact cameras and entry-level DSLRs use SD cards, while cameras aimed at enthusiasts and professionals use CompactFlash. Neither produces 'better quality' results as such because they are essentially just a means of storage, but their different properties have both advantages and disadvantages, depending on how and where they are used.

CompactFlash cards are larger and more durable than SD cards, and of the two they have traditionally offered higher capacities and faster performances. This is why they are suited to professional cameras, where higher pixel counts and faster burst rates require a card that can handle a lot of information quickly. CompactFlash cards also have a built-in heat sink, which makes them a better choice for cameras that have high continuous shooting rates as the processing can generate quite a bit of heat. Such requirements are rarely necessary in less-expensive cameras aimed at the consumer market, so the SD format tends to suffice. Even so, SD cards are now available with the sort of capacities and performance that were expected of CompactFlash cards a few years ago, which has broadened their suitability across different cameras (notably, entry-level DSLRs).

Dual card slots are included on some cameras by way of convenience, if nothing else. Aside from the obvious advantage of offering an increase in storage capacity, they can enhance workflow by allowing the user to record raw images to one card, for example, and JPEGs to the other, or simply to use one as an 'overflow'. This is particularly useful now that video recording is becoming standard on many DSLRs, as it allows large video files to be recorded to a higher-performing card with a larger capacity, leaving the other free to record still images.

## Reversing ring

H Ward asks Could you tell me where I can buy a reversing ring for my Pentax FA 50mm f/1.4 lens? I don't have internet access, so I'd prefer to buy one on the high street if possible.

**Matt Golowczynski replies** Jacobs sells a reversal ring for the K-mount in a 49mm thread size that will fit your 50mm lens. It's priced at £19.99, but if you don't have a branch close by you can call its mail-order helpline on 0845 600 6055. Alternatively, SRB-Griturn produces a slightly cheaper reversal ring, at £10.34 plus p&p. For more information call 01582 661 878.

## Housing benefits

Ian Woodall asks I have a Canon PowerShot G10, and as I do a lot of underwater photography I use it with the WP-DC28 housing. Although this combination works well, I'm intrigued by the new

# FAQ

Frequently Asked Question

Posterisation is the name given to an effect whereby the tonal range of an image is in some way compromised. This tends to happen to images when they are manipulated past an acceptable level, and it can be noticed by the lack of smooth gradations between colours.

Unless you are working non-

## FROM THE AP FORUM

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### Macro lens choice

**Danny1985 asks** As the nights are drawing in for winter I'm thinking about getting a dedicated macro lens to experiment with, but my budget has left me with the tough decision of choosing between the Tamron SP AF 90mm f/2.8 Di Macro and the Nikon AF-S 60mm f/2.8G ED Micro lens. With the Nikon I know I am going to get the better build quality, but with the Tamron I will get a better macro working range, if I choose to venture outside to experiment with wildlife, for example. I am sure both lenses would give me pleasing results, so do I go for better build quality or the better range?

**Lee74 replies** I have the Nikon 60mm macro and I am very pleased with it, as it produces excellent results and I use it as a general walkabout lens. Nikon is releasing an 85mm macro lens in the coming months, so if you want the build quality but a bit of extra reach maybe it's worth waiting.

**Gordon\_McGeachie replies** Being a Tamron 90mm owner, I would say go for that one. For the little extra you pay, it would be worth getting the extra 50% focal length, which would mean you won't have to get so close to the subject. As for its build quality, I can't fault it.

**daft\_biker replies** The Tokina 100mm macro lens might be worth a look. I suspect the main reason the Tokina lens isn't more popular is because it isn't well known. It certainly doesn't look like a bad lens to me. If it were my money I may even be tempted to buy the Tokina over the Nikkor 105mm f/2.8G IF ED VR, never mind the cheaper 60mm!

**PowerShot G11 model, as the flip-out LCD screen and lower pixel count would benefit the other types of photography I enjoy. However, I'm not sure whether it would be compatible with my current housing, as Canon appears to have released a new housing designed specifically for the G11. According to Canon's website, the dimensions of both the G10 and G11 are identical, but only the newer housing is listed as compatible with the latter model. Would I be able to use my current housing with a G11?**

destructively on an image, adjustments made to the contrast, tone and exposure, for example, change the information at the pixel level. Up to a point this is perfectly acceptable, but after that the image will begin to show signs of degradation. The key, therefore, is to begin with as much information as possible in your image, as this will increase its tolerance to processing. By setting your camera or scanner to capture at a high bit depth, you maximise the range of tones possible in each colour channel.

Apart from noticing the effect of posterisation in an image, you can generally

**Matt Golowczynski replies** It seems that design changes have made the G11 incompatible with your WP-DC28 housing, Ian. I spoke to Canon, and I was informed that: 'The design, dimensions and button layout have been adjusted to accommodate the new vari-angle LCD and various other improvements. Therefore, in order to maintain optimum performance of both camera and waterproof case, Canon has released a new waterproof case (WP-DC34 available for around £209) for use with G11. The G10's WP-DC28 is not supported by the PowerShot G11.'

tell if this has happened by examining the corresponding histogram. Whereas an image with smooth gradations and a broad range of tones will appear to have an even and relatively fluid histogram, a posterised image will display a comb-like structure, with adjacent spikes and gaps in the data.

Posterisation can also occur when converting your image from one colour space to another. If, for example, you convert an sRGB image to the AdobeRGB space, you are spreading the original information over a broader gamut, which ultimately affects how smooth your gradations are. Matt Golowczynski

# Next week

On sale Tuesday 1 December

## Canon G11 vs Panasonic GF1



We find out how high-end cameras like the Canon PowerShot G11 face up to competition from a new breed of camera such as the Panasonic Lumix DMC-GF1

## Pentax K-X

Richard Sibley looks at the differences between the K-X and its predecessor, the K-m



## The stark side



**Chris Friel** explains how he uses a tilt-and-shift lens to produce strange yet familiar, sinister yet comforting, black & white images

## The art of subtlety

Do your HDR images look unrealistic? **Steve Luck** offers his advice on how to achieve a subtle HDR look



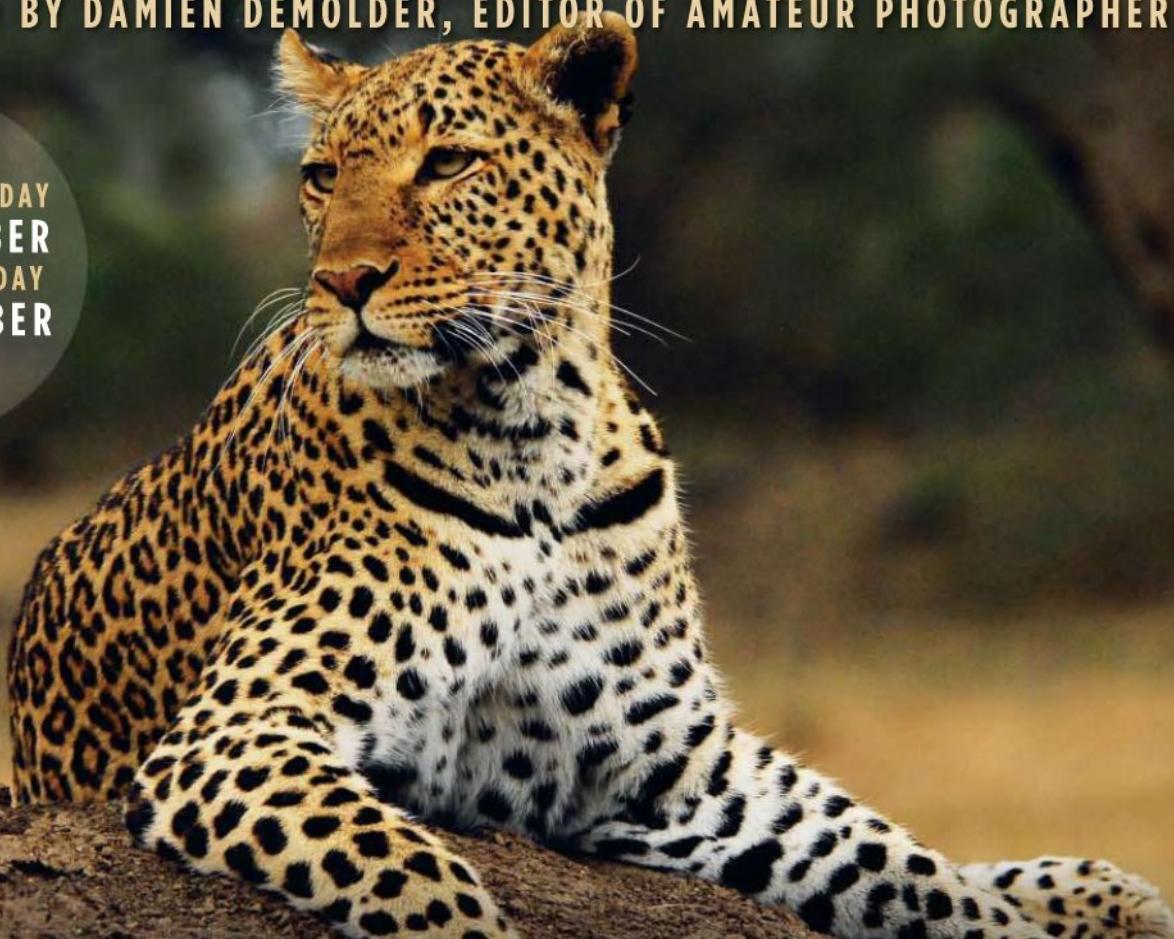
## The last resort

In the first of a two-part feature, **Richard Sibley** looks at two ways to clone out unwanted objects

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17 OCT Internal flight to Samburu Game Reserve 4x4 Game Drive to Samburu Intrepids Back to Heritage Hotels' Tented Lodge

18 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge

19 OCT 4x4 Game Drives to Samburu Intrepids. Back to Lodge

20 OCT 4x4 Game Drive before breakfast Internal Flight to Masai Mara Game Reserve 4x4 Game Drive to Mara Intrepids Back to Heritage Hotels Tented Lodge

21 OCT 4x4 Game Drives to Mara Intrepids. Back to Lodge

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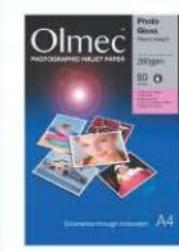
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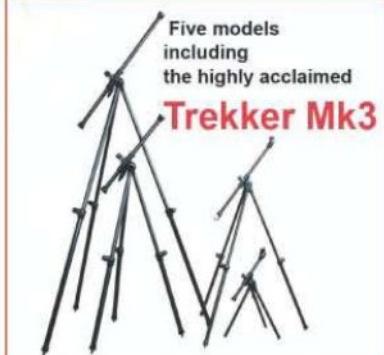
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**Nikon 80-400mm f/4.5-5.6D ED VR AF vs Sony 70-400mm f/4-5.6 G SSM**

# Telephoto zoom lenses

**Geoffrey Crawley** tests two telephoto lenses released almost ten years apart. Just how much of an advantage does a decade of technological advancement really offer the later Sony model?

FROM an optical point of view, we are on much firmer ground with long-focus zoom lenses than we are with lenses that vary in focal length from wide to telephoto. The optimum design requirements for wideangle lenses differ so radically from those lenses with long focal lengths on any given format that compromises are inevitable. And overall, compromise means a less well-optimised design. This is why

the critical photographer wishing to cover a broad range of viewing angles without recourse to several monofocal optics is best advised to split them over two zoom lenses. The two lenses reviewed here would make ideal partners to a wide-to-medium focal length zoom – a 17/18-70/85mm optic (in full-frame, 135-format terms), for example.

Since the UK designer Thomas Dallmeyer pioneered the telephoto

lens, the problems of optimising performance have remained the same: image contrast and colour corrections. Introduce the zoom feature and they become more difficult. A really long lens of around 300–500mm on full frame will be used for photography at a distance. The further away a subject, the more its colours are desaturated by atmospheric diffusion, and subject contrast reduces too. It is essential,

therefore, that further contrast and colour saturation loss in the optical cell should be minimised. In the days before anti-reflection coatings, some long lenses consisted of a simple achromatic doublet at the end of a long tube. Coating and, later, multicoating, did wonders to solve the problem of internal flare, but the colour-correction problem remained.

In a given lens construction, colour aberrations increase in dimension as focal length increases. So long as the format size increases pro rata, that's OK: enlargement sizes are smaller. But when only the centre of the field of view is used, as with a long lens on 135 or APS-C formats, those aberrations are major in relation to the small format. Naturally, the fact that a smaller format is being covered helps, but the secondary spectrum error – those aberrations not covered by the initial primary corrections – remains. That is the area in which the low colour dispersion and 'super' and 'ultra low' dispersion glasses have given us the remarkable image quality of long focus and telephoto monofocal and zoom lenses.

## Sharpness/definition

The closeness and high position of the lines for the Sony lens indicate that it puts in a very good performance across the entire image frame. Its weakest point, not surprisingly, is at the wideangle end, but even then it is good. The Nikkor lens is by no means a poor performer, but it cannot quite match the Sony optic for sharpness and definition.

### Nikon



### Sony



Nikon 80mm



Nikon 400mm

## Nikkor

### 80-400mm f/4.5-5.6D ED VR AF

**T**HIS lens is designed to cover full-frame, 135-format Nikon SLR cameras, both film and digital (Nikon's FX format). Used on an APS-C-size format (DX, in Nikon speak), the image field is cropped to the viewing angle of around 120–600mm in full-frame terms.

Introduced in 2000, this optic remains in current production – a tribute to the original design quality. When it appeared, its features were state-of-the-art, and Stewart Bell, in his review in AP 6 January 2001, was suitably impressed. However, it is not a lens to be taken lightly – literally. It weighs 1,340g, lightened by 150g if the tripod pedestal is removed. Personally, I mostly find the tripod attachment on long, heavy lenses an additional aid when shooting handheld. This one has only a 1/4in thread.

The compact appearance of the lens applies to its 'at rest' 80mm position, with a length of 171mm from the camera body flange. By the time the front section is extended to its maximum focal length of 400mm, the length has increased to 238mm. Fully out, the extension is rock firm, with no play. A lock is provided, working at 18mm and operated by a switch just behind the focusing ring up front. There you will also find, unusually, the auto/manual switch. A chrome-headed button is pressed to switch between auto and manual and the two lock detents. Since the switching is fairly stiff, this seems an unnecessary complication. The manual focus ring is, for once, broader than the zooming one, which is towards the rear but not close enough to the camera body to

inhibit finger access and movement. It is indexed at 80mm, 105mm, 135mm, 200mm, 300mm and 400mm.

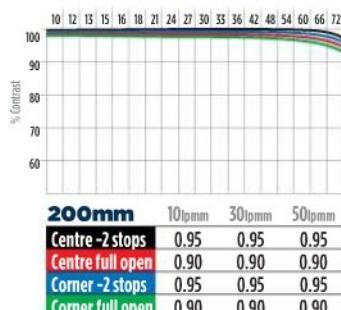
Manual focus has much of the firm movement of an old-style, manual-only lens. There is no provision for fine-tuning when in auto mode. The closest focus is 2.3m, with a 1:4.8 repro scale, which is respectable for a 400mm lens but a little distant for a 80mm one. The distance scale shows under a protective window, though focusing is not internal. The zoom extension itself extends still further as the lens is focused closer. However, it does not rotate, so the use of grads, polarising filters and a petal-type lens hood is not barred. To aid focus speed there is a limiter switch giving the options of full, infinity to 5m or 3.75m to 2.3m. Right at the back is a dual set of aperture scales. This feature allows the lens to be used with Nikon film SLRs in which the lens aperture scale is reflected into the viewfinder, which certainly increases the retro utility of the optic. The iris diaphragm is nine bladed, which will please 'bokeh' devotees of naturally blurred, out-of-focus objects.

### Optically

This is a 17-element, 11-group construction of which three elements are in low colour dispersion (ED) glass. No use is made of super-low dispersion glass or aspheric surfaces. The zoom action is affected by advancing the first two large-diameter groups: a cemented doublet and a single plano-convex lens. Two of the three ED glass elements are in these two groups. Focal length variation by

## Understanding the graphs

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details.



at three line-pair-per-millimetre points: 10lp/mm, 30lp/mm and 50lp/mm. The graph on the left demonstrates what we would expect from a near perfect lens. As the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. The lines stay close to the top of the graph, as the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards. In this example the lens only starts to struggle at the 72lp/mm point.



**Performance at the longest focal length is important. In this respect the Nikkor lens certainly delivers**

changing the separation of the front group from the other components in a triplet or four-glass cemented triplet lens is used in front cell focusing lenses. Focusing is done by changing the focal length as the front cell is rotated. Since the rear group behind the diaphragm does not alter its distance from the film plane, the focused distance changes with the focal length, giving a range of infinity to about one metre with such lenses. In this zoom lens, the construction is complicated by the presence of the Vibration Reduction (VR) module, but the fundamental concept remains the same.

### Performance

The buyer of a long telephoto zoom lens does so because there is a frequent need for its maximum focal length. This lens extends the range of its 80–400mm to give the kind of reach used for sports and events coverage, nature photography and, of course, the paparazzi. Performance at the longest focal length is important. In this respect, the Nikkor lens certainly delivers. However, rather less expected was the fine performance

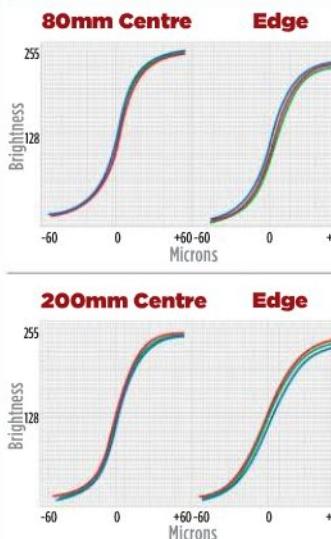
at the shorter end. With less sophisticated telephoto zoom designs, there is a tendency to fall off towards the shorter end of the focal length. The resolution/contrast graphs do show the 80mm result is marginally less good, but from then on to 400mm, results are very similar. This means the photographer knows the effect of stopping down will be similar across the focal length span. Overall, image contrast was medium to high.

Curvilinear distortion, so long as it is not obtrusive, is not a prime concern in lenses whose application will mainly be covering sporting events and activities rather than architecture and other linear subjects. In fact, this Nikkor lens has reasonably low distortion figures, worsening somewhat towards 400mm. Vignetting goes with the design of long telephoto zooms; the alternative is an increase in bulk. This optic follows the usual trend of fall off decreasing towards the middle of its span and maximising at either end, though the figures are not excessive. Colour saturation was maintained in distant shots at full zoom. Colour preservation was the original reason behind research into low colour dispersion glasses. Lateral colour aberration is well controlled throughout. In the absence of a Silent Wave, supersonic motor drive, the autofocus noise level was high at 38dB over 35dB background, and rather slow at 928ms from infinity to closest. Overall, this is a worthy telephoto zoom, well built and compact enough to use handheld aided by its Vibration Reduction feature.

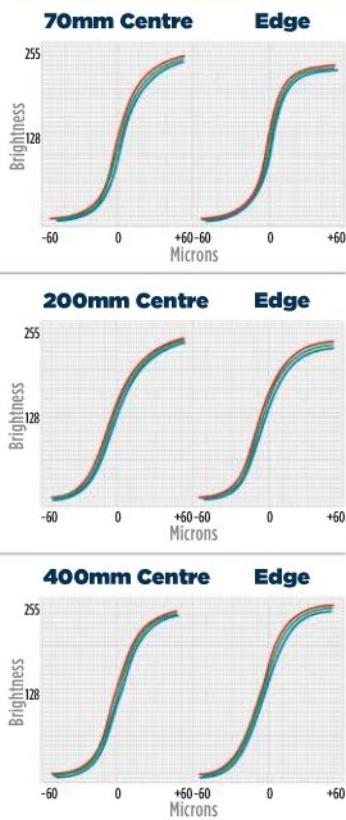
## Chromatic aberration

Both lenses have done very well in our chromatic aberration test, and there is very little to choose between them. Neither optic is likely to suffer from excessive coloured fringing, but the Nikkor lens may be more troubled at the edges at its 400mm setting.

### Nikon



### Sony

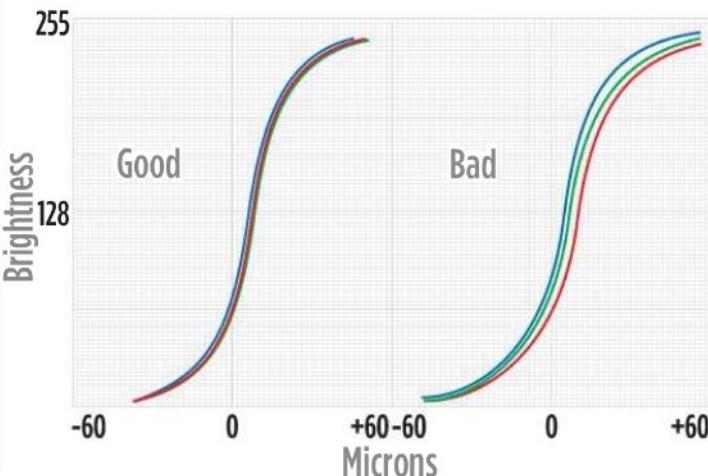


## Understanding the graphs

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips.

The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration.

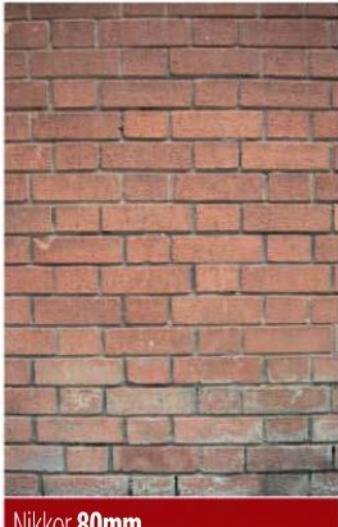
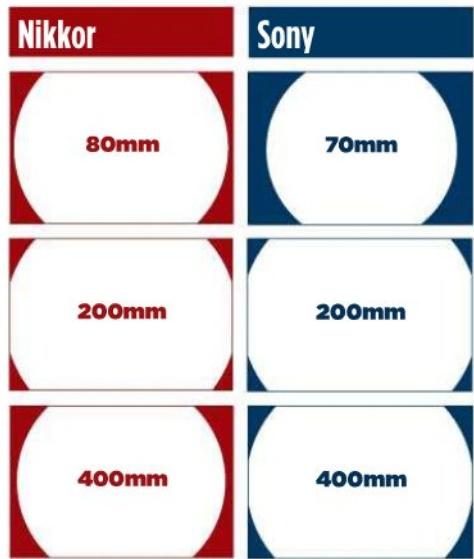
Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves. The graphs below show typical good and bad results.



## Vignetting

Corner fall off is to be expected in a telephoto zoom lens if it is not to become really bulky.

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than  $\frac{1}{3}$ EV will be clearly visible. Deviations of  $\frac{1}{6}$ EV and below will not show. The darkest areas indicate shading of about  $\frac{1}{3}$ EV and the lighter areas  $\frac{1}{6}$ EV, but in reality the effect is graduated.



Nikkor 80mm



Nikkor 400mm

Slight curvature is visible in the mortar lines of this brick wall shot at 3m distance. It is only really noticeable in scenes with a strong linear element

## Sony

### 70-400mm f/4-5.6 G SSM

**T**HIS lens is intended for use on full-frame Sony or Minolta digital and film SLR cameras. Used on an APS-C-format DSLR, the viewing angle is cropped to that of around a 105–600mm lens on full frame. If the Nikkor 80–400mm lens can creep through into the ‘compact’ domain, the Sony equivalent certainly cannot. It is an impressive piece of optical machinery and, at 1,500g, almost twice the weight of its companion, the Sony 70–300mm f/4–5.6 G SSM zoom lens. The barrel diameter at 94mm is the same over the 296mm length – when set to 70mm – which extends to 280mm at 400mm focal length. There the extension remains rock steady.

The zoom and focus controls have a finely ridged rubber grip. These lenses are more temperature sensitive than their shorter fellows. When they heat up in high-temperature conditions, the separation between components in the optical cell can alter, affecting focus and image quality. That is why a lens may have latitude to focus ‘beyond’ infinity on the distance scale.

The zoom control is up front and broad enough at 36.5mm to accommodate fingers on small hands when stretched out to it. The zooming movement is stiff – it has much work to do – but smooth throughout. There is no lock, but the turn resistance is high enough to make creep unlikely. Between the zoom and manual focus rings is a slider switch giving the options of autofocus, focus distance limitation (full or infinity to 3m) and

manual focus. The closest focus is 1.5m, which is quite respectable for a 70mm focal length and excellent for 400mm. Manual focus is smooth and felt about right in turn resistance. The distance scale is at the rear, which is handy for a glance over the camera top. Behind it is the detachable tripod pedestal with both 1/4in and 3/8in threads.

The focus options are comprehensive. Manual tweaking is possible when autofocus has locked on in single or continuous shooting modes. In manual mode, the in-focus viewfinder indicator is active. Around the barrel, at 12, 3 and 6 o’clock, are three studs, one of which gives easy access in both horizontal and vertical-format use. Pressure on one of these instantly stops the autofocus, allowing a shot to be taken. Normally, a lock-on is necessary to release the shutter, but this feature may be used in continuous AF mode to capture a shot. The action of the studs can be changed in Sony DSLRs equipped with the appropriate custom functions. Overall, the engineering build is of top quality and represents a benchmark for modern telephoto zoom lens construction.

## Optically

The optical configuration uses 18 elements, two of which are in low dispersion glass, in 12 groups. The count is higher than the nine-year older Nikkor zoom lens, whose 17 elements include a VR module, which the Sony does not have. A glance at the schematics shows that the two lenses share the very common

## Nikkor

	80mm	200mm	400mm
Full	<2/3	1/2	2/3
-1	<1/2	1/3	<1/3
-2	1/3	-	-

The vignetting figures are very good for this semi-compact Nikkor lens. However, vignetting is quite obvious at 80mm and full aperture.

## Sony

	70mm	200mm	400mm
Full	>2/3	<1/2	>1/2
-1	>1/2	<1/3	<1/3
-2	>1/3	-	-

The difference in corner shading between the two optics is marginal given the wider starting point of the Sony optic.

## Curvilinear distortion

These figures illustrate the degree of ‘bend’ in a straight line that was recorded 4mm from the top edge of the frame, with ‘-’ indicating barrel distortion and ‘+’ indicating pincushion distortion.

## Nikkor

	80mm	200mm	400mm
7.5m	-0.68%	+0.49%	+0.62%
25m	-0.59%	+0.28%	+0.42%
∞	-0.52%	+0.24%	+0.36%

Both lenses switch from barrel to pincushion distortion towards the telephoto end of the zoom.

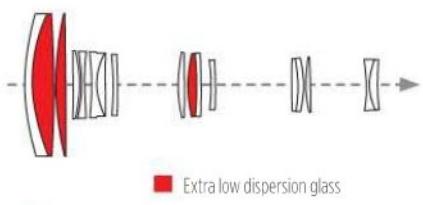
## Sony

	70mm	200mm	400mm
70mm	-0.62%	+0.33%	+0.49%
200mm	-0.56%	+0.30%	+0.36%
400mm	-0.45%	+0.22%	+0.30%

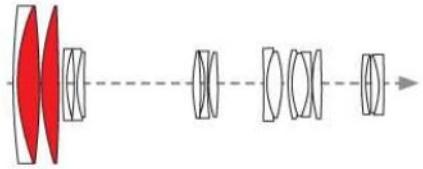
The Sony lens is very marginally better than the Nikkor optic, but it is unlikely to make much difference.

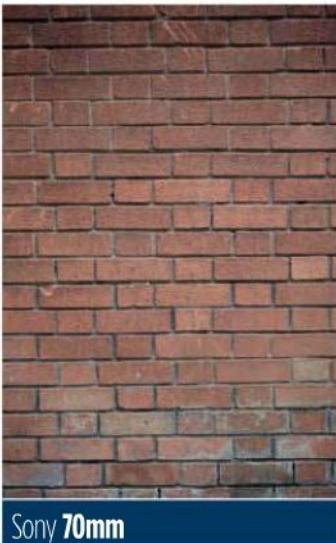
## Lens construction

**Nikkor** This design, launched in 2000, is typical for a highly corrected telephoto zoom lens with a Gauss-type front cell. It is equally valid today.



**Sony** Like the Nikkor lens, this more recent design is based on earlier ones, but the rear group is markedly more sophisticated. There are only two elements of extra-low dispersion glass.





**Despite its wider starting point, the Sony lens exhibits marginally less distortion at 70mm than the Nikkor lens at 80mm**

Gauss-type front groups. The first two groups (three elements) in both lenses provide the 'front cell' zooming action.

In the Sony lens, this broad front cell is backed by a dual baffle system. Naturally, as the separation between the zooming cell and the next group increases, the empty space between becomes a potential source of flare, reducing contrast and colour saturation. The Nikkor zoom lens has a single baffle just in front of the next, smaller-diameter group. The Sony optic has a similar baffle but, as focal length is increased, a second baffle separates from it and moves forward, providing dual protection against flare.

The focusing action in the two zooms differs. On the Nikkor lens, focusing is carried out by a further in/out movement of the zoom section, effectively the front-cell focusing. The Sony zoom, on the other hand, focuses by internal movement of a group further back in the lens. This gives the benefit of a more rapid autofocus and low battery drain, both resulting from the lower mass and smaller movement of the internal group. Speed is aided by the use of a Super Sonic wave Motor (SSM) AF drive that is not present in the Nikkor lens.

### Performance

**Performance** In appearance, this is one of the most impressive telephoto lenses of recent reviews with its uniformly broad barrel and matt-silver finish. It will certainly draw attention to its owner, whether that is welcome or not. In handling terms, the bulk makes it less attractive and practical to use handheld. The optical performance is excellent. Internal focusing allows the use of a Super Sonic wave Motor autofocus drive. Its benefit is in the low AF noise figure of 18dB over 35dB background and the quite rapid time of 440ms from infinity to closest focus. This is a first-class modern lens of premier build quality and performance.



Sony 400mm

## Data file

**Nikkor**

	Nikon UK, 380 Richmond Road, Kingston, Surrey KT2 5PR. Tel: 0871 200 964 Website: <a href="http://www.nikon.co.uk">www.nikon.co.uk</a>
<b>RRP</b>	£1,449
<b>Lens mount</b>	Nikon F (FX)
<b>Max aperture</b>	f/4.5-5.6
<b>Angle of view</b>	30°10' - 6°10' (APS-C equivalent)
<b>Near focus</b>	2.3m
<b>Diaphragm blades</b>	9
<b>Filter size</b>	77mm
<b>Weight</b>	1,360g
<b>Measured focal length</b>	78-403mm
<b>Dimensions</b>	91x171mm

Sony

Sony UK, The Heights, Brookland  
Weybridge, Surrey KT13 0XL.  
Tel: 01932 816 000.  
Web: [www.sony.uk](http://www.sony.uk)  
£1,649  
Sony (Minolta A)  
f/4-5.6  
34°–6°10' (APS-C equivalent)  
1.5m  
9  
77mm  
1,500g  
69-401mm  
  
94.5x196mm

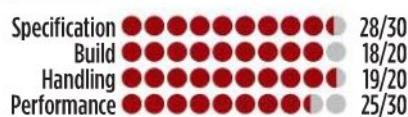
## Our verdict

**T**Hese two lenses are not alternative options: they are available only in Nikon and Sony fittings respectively. The comparison is mainly between the Nikkor lens of 2000 vintage and the Sony optic of nearly a decade later, benefitting from the advances in understanding of the special requirements of lenses for digital imaging.

As examining the graphs and other data will show, in the various parameters the Sony telephoto zoom lens has a slight edge over the Nikkor optic. However, the margin is not spectacular and in the general run of photography it might not be observed. But it is there, and the highly critical might notice it. This may show as a slightly higher contrast and tonally better-separated image or superior control of curvilinear distortion and marginally less vignetting at longer focal lengths. It would be surprising if a decade of progress rich in optical advances did not contribute something. The Nikkor zoom lens has the advantage of being a little more manageable when handheld, and if that produces more photo opportunities it is adequate compensation for a marginal loss in image quality. It is worth noting at this point that the Sony optic is the heavier of the two despite the fact that Nikon includes its Vibration Reduction mechanism within the lens. Sony, on the other hand, has opted for in-camera sensor shifting stabilisation so it is not required within the lens.

In summary, both optics are of top-quality build and offer a long, durable life. The owners of Nikon and Sony DSLRs are well served by these fine lenses.

**Nikkor** 80-400mm f/4.5-5.6D ED VR AF



**90%**

**Sony** 70-400mm f/4-5.6 G SSM



**92%**

**GG** Both optics are of top-quality build and offer a long, durable life. The owners of Nikon and Sony DSLRs are well served by these fine lenses **GG**

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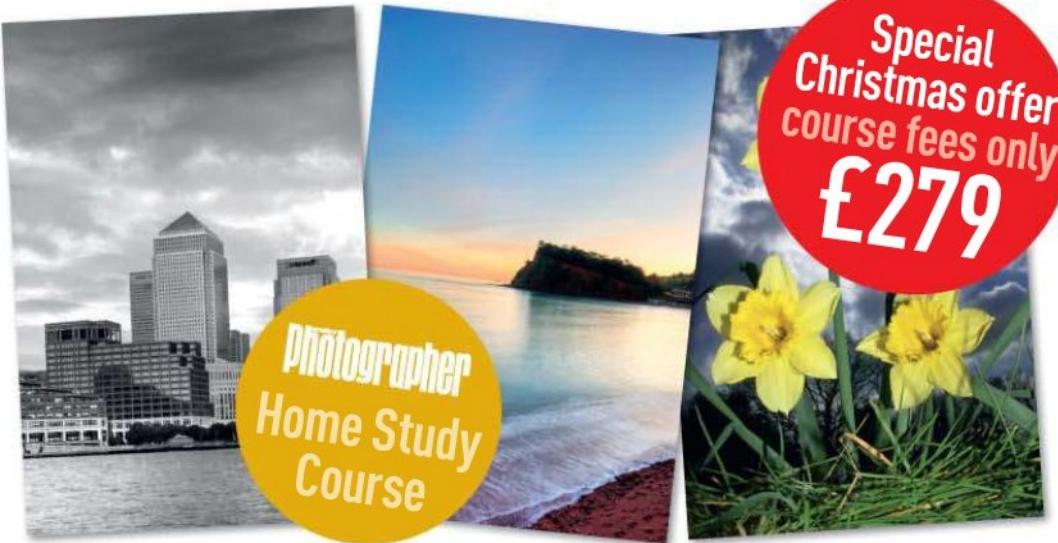
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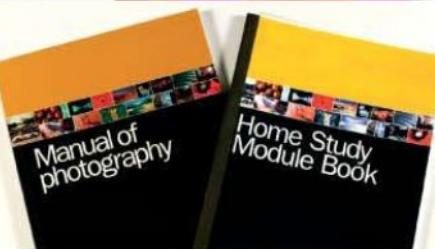


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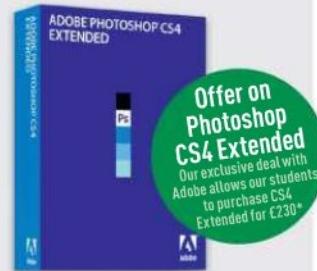
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14-140/4.5-6.6 MEGA OIS G Vario NEW

AF 14-140/4.5-6.6 MEGA OIS G Vario NEW

DMW-MA1 FourThirds Adapter

DMW-MA2 Leica M Mount Adapter

10-24/3.5-4.5 DI II  
11-18/4.5-5.6 DI II  
18-270/3.5-6.3 DI II  
28-75/2.8 XR  
70-300/4.5-6.6 LD  
70-200/2.8 DI Macro

25/1.4 Leica D Summilux

AF 200/4.5-5.6 MEGA OIS

7-14/4 Lumix G Vario

14-140/4.5-6.6 MEGA OIS

14-140/4.5-6.6 MEGA OIS G Vario NEW

AF 14-140/4.5-6.6 MEGA OIS G Vario NEW

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AF 200/4.5-5.6 MEGA OIS

7-14/4 Lumix G Vario





**AUTHORISED**  
Dealer

## Nikon DSLRs and DSLR kits at low prices

**Nikon D3s**  
**12.1 million pixels**

- 9fps and 51-point AF
- 7-stop ISO range of 200-12,800 with up to ISO equiv. of 102,400
- FX format HD movies

**NEW**

**2 YEAR WARRANTY**

**D3s BODY ONLY** £3996 or £162 mth

**D3x**  
**24.6 million pixels**

**2 YEAR WARRANTY**

**D3X BODY ONLY** £4749 or £193 mth

**Nikon D300s**  
**12.3 million pixels**

- HD Movie Capability with Stereo Mic terminal
- 51-point autofocus system
- 12.3 megapixel CMOS sensor and 7fps
- It has a large 3 inch TFT screen
- Dual SD and CF Memory Slots

**D300s BODY ONLY** £1199 or £49 mth

**2 YEAR WARRANTY**

**Nikon D700**  
**12.1 million pixels**

**2 YEAR WARRANTY**

**D700 BODY ONLY** £1753 or £71 mth

**Nikon D90**  
**12.3 million pixels**

**2 YEAR WARRANTY**

**D90 BODY ONLY** £634 or £26 mth

**D90 +18-105mm VR** £784 or £32 mth

**Nikon D3000**  
**10.2 million pixels**

- Ideal entry-level DSLR • 11-pt. AF system • 3fps • 3" TFT screen

<b>D3000 BODY ONLY</b>	£340	E310 inc. Cashback <sup>††</sup>
<b>D3000 + 18-55mm</b>	£389	E359 inc. Cashback <sup>††</sup>
<b>D3000 + 18-55mm VR</b>	£399	E369 inc. Cashback <sup>††</sup>
<b>D3000 + 18-105mm VR</b>	£519	E489 inc. Cashback <sup>††</sup>

**Claim £30 CASHBACK from Nikon<sup>††</sup>**

**2 YEAR WARRANTY**

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**Nikon D5000**  
**12.3 million pixels**

**2 YEAR WARRANTY**

**Claim £50 CASHBACK from Nikon<sup>††</sup>**

**D5000 BODY ONLY** £488 E438 inc. Cashback<sup>††</sup>

**D5000 + 18-55mm VR** £514 E464 inc. Cashback<sup>††</sup>

**D5000 + 18-105mm VR** £701 E651 inc. Cashback<sup>††</sup>

**Claim up to £50 CASHBACK on the Nikon D5000 & D3000**

**LENSES**

10.5mm f/2.8G IF-ED AF-DX Fisheye Nikkor	£509.89 or £21 mth	180mm f/2.8 AF IF-ED Nikkor	£608.89 or £25 mth	24-70mm f/2.8 AF-S ED Zoom Nikkor	£1194.89 or £49 mth
14mm f/2.8 AF Nikkor	£1159.89 or £47 mth	200mm f/2.8 AF Micro Nikkor	£1088.89 or £45 mth	24-85mm f/2.8-5.6 Zoom Nikkor	£507.99 or £21 mth
16mm f/2.8D AF Nikkor	£569.89 or £23 mth	200mm f/2 AF-S VR	£3048.89 or £124 mth	24-120mm f/3.5-5.6G AF-S ED Zoom	£524.89 or 222 mth
20mm f/2.8D AF Nikkor	£647.89 or £26 mth	300mm f/4 AF-S IF ED	£948.89 or £41 mth	55-200mm f/4.5-5.6 AF-S DX VR II	£178.89
24mm f/2.8D AF Nikkor	£322.99 or £14 mth	300mm f/2.8G AF-S VR Nikkor	£3893.99 or £158 mth	55-200mm f/4.5-5.6 AF-S DX VR II	£233.99 or £10 mth
24mm f/3.5D PC-E ED Perspective Control	£1339.99 or £55 mth	400mm f/2.8G AF-S ED VR Nikkor	£6284.99 or £259 mth	70-300mm f/4.5-5.6G AF-S VR II	£423.89 or £18 mth
28mm f/2.8D AF Nikkor	£212.99 or £9 mth	500mm f/4 ED AF-S VR Nikkor	£614.99 or £278 mth	70-300mm f/4.5-5.6G AF-S VR II	£199.99 or £81 mth
35mm f/1.8 G AF-S DX	£168.99	600mm f/4 ED AF-S VR Nikkor	£6779.89 or £278 mth	80-400mm f/4.5-5.6 AF-S VR II	£1144.89 or £42 mth
35mm f/2D AF Nikkor	£247.99 or £11 mth	NEW! 10-24mm f/3.5-4.5G AF-S DX	£694 or £29 mth	200-400mm f/4G VR AF-S IF ED Zoom Nikkor	£4628.89 or £168 mth
45mm f/2.8 PC-E	£1359.89 or £56 mth	12-24mm f/4 G AF-S IF-ED DX Zoom	£794.89 or £33 mth	Nikkor 60mm f/2.8G ED AF-S Micro	£1194.89 or £49 mth
50mm f/1.4D AF Nikkor	£217.99 or £9 mth	14-24mm f/2.8 G ED	£1269 or £52 mth	50mm f/1.8D AF-S	£524.89 or £21 mth
50mm f/1.4G AF-S	£278.99 or £12 mth	16-85mm f/3.5-5.6G AF-S DX ED VR	£443.89 or £18 mth	55-200mm f/4.5-5.6 AF-S DX VR II	£178.89
50mm f/1.8D AF Nikkor	£103.99	17-55mm f/2.8G AF-S DX ED	£1024.89 or £42 mth	70-300mm f/4.5-5.6G AF-S VR II	£233.99 or £10 mth
60mm f/2.8G AF-S DX Micro Nikkor	£386.89 or £16 mth	18-35mm f/3.5-5.6G IF-ED	£301.99 or £13 mth	80-400mm f/4.5-5.6 AF-S VR II	£423.89 or £18 mth
60mm f/2.8D AF Micro Nikkor	£314.89 or £13 mth	18-35mm f/3.5-4.5D IF-ED AF Zoom	£494.99 or £13 mth	NEW! 70-200mm f/2.8G ED VR II	£199.99 or £81 mth
85mm f/1.8D AF Nikkor	£298.89 or £13 mth	18-35mm f/3.5-5.6G AF-S DX ED MKII	£123.89	80-400mm f/4.5-5.6 AF-S VR II	£1144.89 or £42 mth
85mm f/1.4D AF Nikkor	£868.89 or £36 mth	18-55mm f/3.5-5.6G AF-S DX VR	£143.89	200-400mm f/4G VR AF-S IF ED Zoom Nikkor	£4628.89 or £168 mth
85mm f/2.8 PC-D Micro Nikkor	£1278.89 or £52 mth	18-70mm f/3.5-4.5G AF-S DX Zoom Nikkor	£298.99 or £13 mth	Nikkor 60mm f/2.8G ED AF-S Micro	£1194.89 or £49 mth
85mm f/2.8 PC-E	£1314.89 or £54 mth	18-105mm f/3.5-5.6G ED VR	£216 or £9 mth	50mm f/1.8D AF-S	£524.89 or £21 mth
105mm f/2.8G AF-S VR II ED Micro Nikkor	£593.89 or £25 mth	18-135mm f/3.5-5.6G AF-S DX ED	£304.89 or £13 mth	55-200mm f/4.5-5.6 AF-S DX VR II	£178.89
105mm f/2 AF DC Nikkor	£788.89 or £32 mth	18-200mm f/3.5-5.6G AF-S DX VR	£524.89 or £22 mth	70-300mm f/4.5-5.6G AF-S VR II	£233.99 or £10 mth
135mm f/2D AF DC Nikkor	£938.89 or £39 mth	NEW! 18-200mm f/3.5-5.6G AF-S DX VR II	£649 or £27 mth	80-400mm f/4.5-5.6 AF-S VR II	£1144.89 or £42 mth

**2 YEAR WARRANTY**

**SOFTWARE**

Nikon Capture NX2 The next generation of Nikon's image editing and processing software	£129.25	Circular Polarising	£39.14	L39 UV	£27.39	R60 Red	£27.39
Nikon Capture NX2 Upgrade	£79.99	A12 Amber	£27.39	Neutral Colour	£14.57	SOFT No.1	£96.88
Nikon Capture NX	£49.99	B2 Blue	£27.39	ND400 Neutral Density	£27.39	X0 Green	£27.39
Nikon Camera Control Pro 2	£145	L1C Skylight	£46.97	ND45 Neutral Density	£27.39	Y48 Yellow	£27.39
		L37C UV	£42.07	ND85 Neutral Density	£27.39	Y52 Yellow	£27.39
				O56 Orange	£27.39	C-PL1 Drop-in Circular	£176.16

**FILTERS** prices start from...  
**2 YEAR WARRANTY**

**DIGITAL SLR ACCESSORIES**

<b>Nikon D60</b>	A5-15	EN-EL9	MH-23	EH-5 AC	EP-5 AC	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-16	ML-L3 RC	UC-E4	EG-D100	ESA-L1	SB-400
	E22.99	£39.99	£45.99	£84.99	£29.99	£38.99	£225.18	£99.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£129
<b>Nikon D90</b>	CF-D80	EN-EL3e	EH-5A	DK 21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	A5-15	MB-D80	DR-6	DG-2	Capture NX2	UC-E4	SB-900
	£34.99	£69.99	£79.99	£25.99	£4.99	£129	£59	£16.49	£31.49	£8.99	£22.99	£149.00	£225.18	£99.99	£19.83	£319	
<b>Nikon D700</b>	EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£24.99	£214	£99.99	£7.99	£226.01	£129.95	£130	£154.99	£63.49
<b>Nikon D300</b>	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK-21M	DK-23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1a
	£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£25.99	£4.99	£8.99	£225.18	£59	£130	£154.99	£4.99	£145	£6.99
<b>Nikon D3</b>	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-3 IR	SC-29	DR-5	DK-17M	Camera Control Pro 2	DK-18	MC-35	
	£99.99	£127.22	£233.01	£14.99	£79.99	£597.02	£24.99	£63.49	£154.99	£214	£65	£226.01	£99.99	£24.99	£145	£7.99	£130

**FLASH GUNS**

SB-400	SB-600	SB-900	Nikon SB-400	Nikon SB-600	Nikon SB-900	£114.99	£219	£319
SB-R200	Nikon SB-R200	Nikon SB-R200	£179					

**WIRELESS FILE TRANSMITTERS**

WT-1 Wireless Transmitter	WT-2 Wireless Transmitter	WT-3 Wireless Transmitter	£371.90	£469.77	£391.47			
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Wireless Transmitter enables cable free image transfer to a computer.

WT-1 Wireless Transmitter	WT-2 Wireless Transmitter	WT-3 Wireless Transmitter	£371.90	£469.77	£391.47			
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**Canon EOS 7D**

**NEW**

**SAVE up to £200\***

**18.0 million pixels**

Ideal mid-high level DSLR

• 19-pt. AF system •  
8fps + 3" TFT screen

<b>EOS 7D BODY ONLY</b>	<b>£1299</b> WAS £1498
<b>EOS 7D +18-135mm</b>	<b>£1549</b> WAS £1749
<b>EOS 7D +15-85mm</b>	<b>£1799</b> WAS £1949

\*Saving on EOS 7D +18-135mm

**EOS 50D**

**15.1 million pixels**

**SAVE up to £602 on RRP!**

**Claim £30 CASHBACK from Canon\***

<b>EOS 50D BODY ONLY</b>	<b>£708.99</b> RRP £1189.99
<b>EOS 50D +17-85mm IS</b>	<b>£977.99</b> RRP £1579.99
<b>EOS 50D +18-200mm</b>	<b>£1079.99</b> or £44 mth

\*Saving on 50D + 17-85mm IS Lens + 70-300 (RRP £1589.99)

**EOS 450D**

**12.2 million pixels**

**SAVE £531.99 on RRP!**

**Claim £30 CASHBACK from Canon\***

<b>EOS 450D BODY ONLY</b>	<b>£433</b> £403 inc. Cashback
<b>EOS 450D +18-55mm IS</b>	<b>£489</b> £459 inc. Cashback
<b>EOS 450D +17-85 IS +70-300 IS</b>	<b>£1058</b> £1028 inc. Cashback

\*Saving on 450D + 17-85 IS + 70-300 (RRP £1589.99)

**EOS 5D Mark II**

**21.1 million pixels**

**SAVE £40\***

**2008 AWARDS TPA Best Camera**

**What Digital Camera GOLD AWARD**

<b>EOS 5D MK II BODY ONLY</b>	<b>£1794</b> WAS £1834
<b>EOS 5D MK II +24-105mm</b>	<b>£2429</b> or £99 mth
<b>EOS 5D MK II +24-70mm</b>	<b>£2689</b> or £109 mth

\*Saving on 5D Mark II Body Only

**EOS 500D**

**15.1 million pixels**

Sensor • 9 point AF • HD quality 720P Video • ISO 100-exp. to 12800

**Claim £50 CASHBACK from Canon\***

<b>EOS 500D BODY ONLY</b>	<b>£504.99</b> £454.99 inc. Cashback
<b>EOS 500D +18-200mm</b>	<b>£854.99</b> £804.99 inc. Cashback

**EOS-1D Mark IV**

**16.1 million pixels**

• 16.1 Megapixels  
• 45 point AF  
• ISO range of 50-102,400  
• Up to 121 JPEGs in one burst!

<b>EOS 1D MK IV BODY ONLY</b>	<b>£4499</b> or £183 mth
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### Canon LENSES

<b>TSE-17mm f4 L</b>	EF 14mm f2.8L II USM EF 15mm f2.8 Fish-eye	<b>£1249.99</b> or £88 per month
<b>EF 50mm f1.2L USM</b>	EF 20mm f2.8 USM EF 24mm f2.8	<b>£1278.89</b> or £52 per month
<b>EF 70-200mm f2.8L IS USM</b>	EF 35mm f1.4L USM EF 35mm f2.0	<b>£1544</b> or £33 per month
<b>EF-S 10-22mm f3.5-4.5 USM Macro</b>	EF-S 18mm f1.2L II USM EF-S 50mm f1.8L USM	<b>£349</b> or £15 mth
<b>EF-S 55-200mm f4-5.6 IS USM</b>	EF-S 60mm f2.8 USM Macro MP-E65mm f2.8	<b>£1769</b> or £72 mth
<b>EF-S 18-55mm f3.5-5.6 IS USM</b>	EF-S 85mm f1.2L II USM EF-S 85mm f1.8 USM	<b>£296.99</b> or £11 mth
<b>EF-S 90mm f2.8</b>	EF-S 100mm f2.0	<b>£1114.99</b> or £46 mth
<b>UV Filter</b>		<b>£372.99</b> or £16 mth

### Canon FILTERS

prices start from...

Skylight:  
Regular

ND 4L Neutral Density

ND 8L Neutral Density

Circular Polarising

Softmat 1 Soft Focus

UV Filter

**£15.16**

### Canon ACCESSORIES

WFT-E2 Wireless	<b>£699</b>
WFT-E3 Wireless	<b>£898.63</b>
WFT-E4 Wireless	<b>£898.63</b>
M30 Media Storage	<b>£30GB</b>
M80 Media Storage	<b>£80GB</b>

### Canon EXTENDERS

EF 1.4x Extender	<b>£279.99</b> or £12 mth
EF 2x II Extender	<b>£284.99</b> or £12 mth

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[www.warehouseexpress.com/guides](http://www.warehouseexpress.com/guides)

### Canon DIGITAL SLR ACCESSORIES

<b>Canon EOS 450D</b>	BG-E5 LP-E5 HL-E5 LC-E5 CBC-E5 ACK-E5 RS-60E3 RC-5 RC-1 Angle Finder C EP-EX15 RF EF DioSeries CUP-EF EW-100DIII EH-19L IFC-450D6	<b>£119.00</b> <b>£44.49</b> <b>£29.35</b> <b>£44.03</b> <b>£89.00</b> <b>£59.00</b> <b>£24.49</b> <b>£20.99</b> <b>£21.49</b> <b>£169</b> <b>£19.99</b> <b>£10.07</b> <b>£8.31</b> <b>£7.99</b> <b>£22.99</b> <b>£39.99</b> <b>£36.69</b>
<b>Canon EOS 40D</b>	BG-EZN OSKE3 BP511 CB-5L CA-P5400 CA-570 ACK E2 RS-80N3 TCB0N3 LC 5 Angle Finder C EP-EX15 Rubber Frame EB Dioptrics Eyecup EB WFT-E3A IFC-500U	<b>£149.49</b> <b>£179.99</b> <b>£89.49</b> <b>£44.03</b> <b>£105</b> <b>£42.99</b> <b>£58.71</b> <b>£44.49</b> <b>£129</b> <b>£322.96</b> <b>£169</b> <b>£19.99</b> <b>£6.49</b> <b>£9.99</b> <b>£8.49</b> <b>£699</b> <b>£29.99</b>
<b>Canon EOS 5D Mark II</b>	BG-E6 LP-E6 Wide Strap E OSKE3 RC-5 CB 570 RS80N3 TCB0N3 LC 5 Angle Finder C EP-EX15 Rubber Frame EB Dioptrics Eyecup EB Focus Screen E WFT-E2 OSKE3 Hand Strap E1 Wide Strap L6 IFC500U	<b>£229.49</b> <b>£71.49</b> <b>£22.49</b> <b>£179.99</b> <b>£20.99</b> <b>£36</b> <b>£44.49</b> <b>£129</b> <b>£322.96</b> <b>£169</b> <b>£19.99</b> <b>£6.49</b> <b>£9.99</b> <b>£13.84</b> <b>£29.99</b> <b>£699.00</b> <b>£179.99</b> <b>£24.99</b> <b>£22.49</b> <b>£29.99</b>
<b>Canon EOS 6D Mark II</b>	LPE4 ACK-E4 LCE4 CB570 RS80N3 CR TCB0N LCS Angle Finder C AntiFog Dioptrics Eyecup EG Focus Screen E WFT-E2 OSKE3 Hand Strap E1 Wide Strap L6 IFC500U	<b>£119.99</b> <b>£86.03</b> <b>£377.45</b> <b>£36</b> <b>£44.49</b> <b>£129</b> <b>£322.96</b> <b>£169</b> <b>£28.08</b> <b>£9.99</b> <b>£13.84</b> <b>£29.99</b> <b>£699.00</b> <b>£179.99</b> <b>£24.99</b> <b>£22.49</b> <b>£29.99</b>
<b>Canon EOS 100D</b>	LPE4 ACK-E4 LCE4 CB570 RS80N3 CR TCB0N LCS Angle Finder C AntiFog Dioptrics Eyecup EG Focus Screen E WFT-E2 OSKE3 Hand Strap E1 Wide Strap L6 IFC500U	<b>£119.99</b> <b>£86.03</b> <b>£377.45</b> <b>£36</b> <b>£44.49</b> <b>£129</b> <b>£322.96</b> <b>£169</b> <b>£28.08</b> <b>£9.99</b> <b>£13.84</b> <b>£29.99</b> <b>£699.00</b> <b>£179.99</b> <b>£24.99</b> <b>£22.49</b> <b>£29.99</b>

### Canon FLASH GUNS

<b>430 EXII</b>	<b>RECOMMENDED</b>	<b>MR14 EX</b>	<b>580 EX II</b>
220 EX		<b>£139</b>	
430 EX Speedlite		<b>£214</b>	
580 EX Speedlite		<b>£364.99</b>	
		<b>MR14 EX Macrolite</b>	<b>£449</b>
		<b>MT-24 EX Macrolite</b>	<b>£749</b>

### Canon MULTIPLE FLASH SET UP



<b>EOS 500D</b>	<b>EOS 450D</b>
Claim up to £50 Cashback on the EOS 500D or EOS 450D	

Purchase a Canon EOS 500D and receive **£50 CASHBACK**  
Purchase a Canon EOS 450D and receive **£30 CASHBACK**

Cashback available on purchases made between 28/01/09 - 20/01/10.  
Claims must be received by 21/02/10. For more information please visit [www.canon.co.uk](http://www.canon.co.uk) \*Terms and conditions apply - see Canon website for further details.

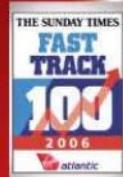
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**OLYMPUS E-SYSTEM**

E-450



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14.2



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14.2



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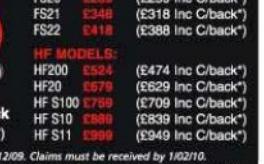


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2x BXri heads

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1x Skyport transmitter

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**MY** Lightweight, compact and reliable combining ease of use with high performance expected of Manfrotto.

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- 4800 x 2400 dpi
- Adobe PS Elements 6.0 & Canon Software inc.
- A3+ or less
- 10 Colour Ink
- Thick Media

**£559** or £23mth



- 4800 x 1200 dpi
- 11.3 - 18ppm B&W
- 8.9 - 14ppm Colour
- A3+ or less
- 4 Colour Ink
- CD printing

PIXMA IX5000 **£229** or £14mth

PIXMA IX4000 **£249** or £14mth

CLI-8 (C,M,Y) PG1-5BK **£8.80** £15.17



- 9600 x 2400 dpi
- ChromaLife100+ system
- CD/DVD Printing
- 5 Single Ink
- Multi Card Reader
- 3" LCD Display

PIXMA IP4600 **£81.99**

CLI-521 (C,M,Y,K) PG1-520 **£7.82** £8.88



- 300x600dpi
- dye-sublimation
- gloss coating
- Multi Card Reader
- 3" LCD Display

SELPHY ES-3 **£174**

SELPHY ES-3 was £129 now **£105.99**

E-P100 100 Postcard sized prints **£20.54**

E-P50 50 Postcard sized prints **£11.34**

### Scanners



- 4800 x 9600dpi
- FilmScanning
- 48bit color
- FARE L3
- USB2.0 / Firewire

LIDE 8800F **£169**

LIDE 700F **£104.99**

### Other LIDE Scanners



- LIDE 100 **£54**
- LIDE 200 **£89.99**

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A3+ (20 Sheets) **£32.29**

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A4 (20 Sheets) **£26.42**

A3 (20 Sheets) **£56.75**

A3+ (20 Sheets) **£72.41**

## Canon

### Multifunctional Printers



- 9600x2400 dpi
- 8.8cm TFT display
- Wi-Fi connectivity

PIXMA MP980 **£239.99**

CLI-521 **£10.99**

PG1-520 **£9.99**



- 9600x2400 dpi
- 2.5inch screen
- 5 Colour ink

PIXMA MP630 **£134.99**

CLI-521 **£10.99**

PG1-520 **£9.99**



- 9600x2400 dpi
- 5 Single Ink
- Two paper trays

PIXMA MP540 **£79**

CLI-521 **£10.99**

PG1-520 **£9.99**

## Canon

### Other Canon PIXMA printers in stock

Canon PIXMA iP2600 **£34.99**

Canon PIXMA iP3600 **£57.99**

Canon PIXMA iP620 **£109.99**

Canon PIXMA MP260 **£239.99**

Canon PIXMA MP620 **£109.99**

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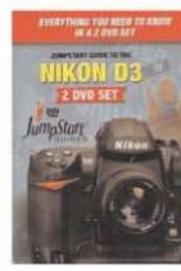
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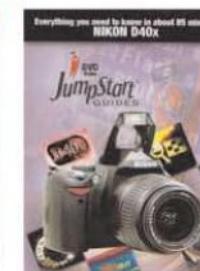
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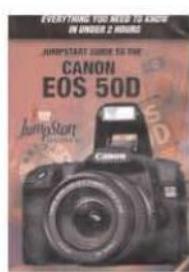


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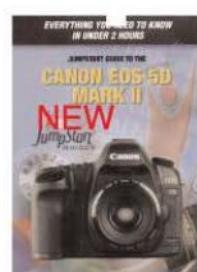


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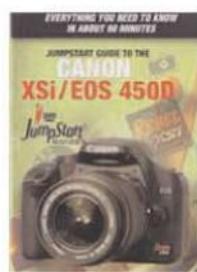
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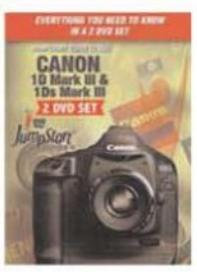
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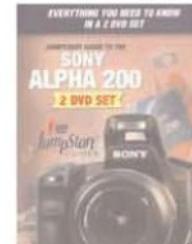
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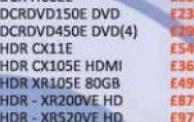


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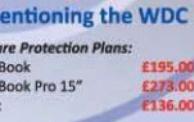
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14-54mm f/2.8-3.5 II (New Version)	£569.99	£479.00	-
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35mm f/3.5 Macro	£229.99	£184.99	£149.99
50mm f/2.0 ED Macro	£529.99	£429.00	-
150mm f/2.0 ED	£2,249.99	£1,894.99	£1,794.99
300mm f/2.8 ED	£6,699.99	£5,594.00	-
7-14mm f/4	£1,599.99	£1,345.00	£1,270.00
9-18mm f/4.0-5.6	£529.99	£438.99	£394.99
11-22mm f/2.8-3.5	£849.99	£729.00	-
12-60mm f/2.8-4.0 ED SWD	£979.99	£827.99	-
14-42mm f/3.5-5.6 ED	£249.99	£199.99	-
14-35mm f/2.0 ED SWD	£2,099.99	£1,699.00	£1,604.00
14-54mm f/2.8-3.5 (13)	£499.99	£379.00	-
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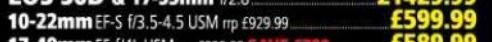
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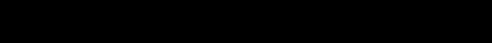
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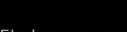
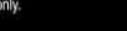
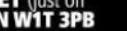
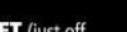
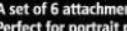
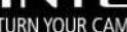
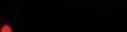
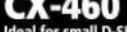
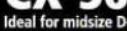
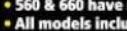
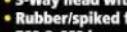
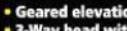
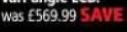
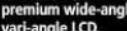
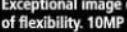
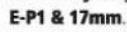
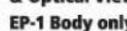
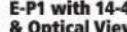
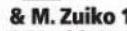
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12-24mm F4 G AFS IF ED X ..... E- / Mint- £449-£529  
16-85mm F3.5-6 G AFS ED VR ..... E- £349  
17-55mm F2.8 AFS DX ED F ..... E- / Mint- £69-£699  
19-70mm F3.5-4.5 G AFS ED DX ..... E- / Mint- £149-£159  
19-35mm F3.5-6.3 AFS DX ..... E- £169  
18-200mm F3.5-6.3 AFS DX VR ..... Exc Demo £519  
24-50mm F3.5-4.5 ARN ..... E- / E++ £109-£149  
24-120mm F3.5-6.3 AFS ED VR ..... E- / Mint- £619-£649  
28-80mm F3.5-5.6 AFD ..... E- £79  
28-105mm F3.5-4.5 AFD ..... E- £179-£199  
50mm F1.4 AFD ..... E- / Mint- £165  
55-200mm F3.5-6.3 AFS DX G ..... E- / Demo / Mint- £109-£129  
55-200mm F4-5.6 AFS ..... E- £129  
70-200mm F2.8 G AFS ED VR ..... E- £1249  
70-200mm F2.8 G AFS VR IED ..... E- £149  
70-300mm F4-5.6 AFS ED VR ..... E- £339  
70-300mm F4-5.6 AFG ..... E- £85  
80-400mm F4-5.6 AFG VR ..... E- £899  
85mm F1.4 AFD ..... E- / Mint- £699  
85mm F2.8 AFD PC ..... E- £1849  
300mm F4 ED AFD ..... E- £699  
300mm F4 ED AFS ..... E- £699  
TC20E Converter ..... E- £149  
TC20EII Converter ..... E- £149  
Sigma 10-20mm F4.5-6 EX DC HSM ..... E- £269  
Sigma 15mm F2.8 EX ..... E- £329  
Sigma 18-35mm F3.5-4.5 Asph ..... E- £119  
Sigma 20mm F1.8 EX DG ..... E- £299  
Sigma 28-70mm F4.5-6.3 UC ..... E- £39  
Sigma 30mm F1.4 EX DC HSM ..... Mint- £249  
Sigma 50mm F2.8 EX Macro ..... E- £179  
Sigma 55-200mm F4-5.6 DC HSM ..... New £110  
Sigma 70-210mm F2.8 APO ..... E- £299  
Sigma 70-300mm F4-5.6 APO Macro ..... E- £119  
Sigma 70-300mm F4-5.6 DG Macro ..... E- £119  
Sigma 70mm F2.8 EX DG Macro ..... Mint- £289  
Sigma 80-400mm F4-5.6 APO OS ..... E- £649  
Sigma 100-300mm F4 D APO EX HSM ..... E- £699  
Sigma 300mm F2.8 APO EX HSM ..... E- £1299  
Tamron 14mm F2.8 SP AF ..... New £599  
Tamron 18-200mm F3.5-6.3 XR DI ..... Mint- £129  
Tamron 70-200mm F2.8 LD Di ..... E- £449  
Tamron 90mm F2.8 SP Di Macro ..... Mint- £279  
Tokina 12-24mm F4 Pro DX ..... Mint- £349  
Tokina 50-125mm F2.8 ATX PRO DX ..... E- £399  
Tokina 300mm F2.8 ATX Pro ..... E- £799  
DR Right Angle Finder ..... Mint- £73  
DW20 Waist Level Finder ..... E- £58  
DW4 Waist Level Finder ..... Mint- £85  
MB10 Grip (F90X) ..... E- / E++ £35-£50  
MB15 Grip (F100) ..... E- / Mint- £35-£66  
MB16 Grip (F80) ..... E- £22  
S820 Speedlight ..... E- £349  
S821 Ringflash ..... E- / £149-£179  
S822 Speedlight ..... E- £349  
S824 Speedlight ..... E- £199  
S825 Speedlight Macro ..... E- £69-£79  
S850DX Speedlight ..... E- £245

**Rare Nikons**  
Terence Spenser F Photomic + 135/3.5 ..... E- £1,749  
Terence Spenser F Photomic F = 50mm P2 ..... E- £1,999

E- / Demo / Mint- £109-£129

£1,999

NASA F25 Black + Drive + 55mm F3.5 ..... E- £2,399

NASA F Photomic FTN + 50mm F1.4 ..... E- £2,199

100mm F2 Non AI (Sample Lens) ..... E- £199

200mm F5.6 Medical ..... E- / £399-£499

300mm F5.6 ED ..... E- £199

T200 Converter ..... E- / £449-£599

T201 Converter ..... E- £129

T200 Converter ..... As Seen / Mint- £59-£99

T300 Converter ..... As Seen / Mint- £59-£99

T301 Converter ..... E- £79

Tokina 300mm F2.8 AIS ..... Mint- £1,050

Vogelfänger 15mm F4.5 SL + Finder ..... Mint- £349

120mm F4.5 Macro ..... E- £129



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# Digital SuperStore

Official **Canon** EOS Professional Dealer

# Canon Pro in-store Day

at the LCE Southampton PRO Centre **ADMISSION FREE!**

Saturday 28th November – 9am–5.30pm **SEE YOU THERE!**

**See, Try & Buy all the latest Canon Pro & Enthusiast DSLR gear at our Pre-Christmas In-Store Day event!**

- Experts from Canon on-hand to answer all your EOS DSLR system related queries. Together with our knowledgeable staff offering in-depth demos on the EOS DSLR, Lens & Accessory line-up, including the fabulous new **EOS 1-D Mark IV** and **EOS 7D**, new **EF 100mm f/2.8 L IS USM Macro**, **EF-S 18-55mm IS USM** & **EF-S 18-135mm IS USM** lenses, the new **Pixma PRO 9000 Mk II** & **PRO 9500 Mk II** A3+ Printers and a range of high-end L-lenses, printers and top-end Canon digital compacts.
- Special offers & part-ex deals will be available on the day!**
- See our improved **Studio Zone** area, with Studio Flash kits from **Bowens**, **Lastolite Lumen8** & **pro line**, plus reflectors, backgrounds, supports, flash meters, etc – all at great prices!



Colour Confidence & OnOne also attending!  
Expert demos on the latest editing workflow software and printer/monitor solutions. PLUS special offers on the day!

Shop on-line for Canon at [www.LCEgroup.co.uk/canon](http://www.LCEgroup.co.uk/canon)



New!

£30  
CASHBACK  
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WARRANTY

**D3000 'Twin VR Entry' Kit**  
Excellent entry-level 10.1MP DSLR with 3" LCD, Improved AF, Guide Mode etc, Inc 18-55mm VR DX & 55-200mm VR DX zooms, ML-L1 R-remote and Nikon Gadget Bag.

**BIG KIT SAVINGS**

\*Special in-store offer - phone for details £629.00\*



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**D5000 'Twin VR Zoom' Kit**  
Latest compact 12.3MP DSLR with swivels 2.5" Live View LCD and HD Movie mode, including 18-55mm VR AF-S DX & 55-200mm VR AF-S DX zooms, spare (Hahne) battery, and Nikon Gadget Bag & SanDisk VideoHD 4GB SD card.

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\*Special in-store offer - phone for details £795.00\*



**D90 'Twin VR Zoom' Kit**  
Latest 12.3MP DSLR with HD Movie mode and Live View 3" LCD, including 18-55mm VR AF-S ED zoom, 70-300mm VR AF-S ED zoom, spare (Hahne) battery, and CamLink Como 23 Gadget Bag & CamLink Como 23 Gadget Bag.

**BIG KIT SAVINGS**

\*Special in-store offer - phone for details £1250.00\*



**D300s 'VR II SuperZoom' Kit**  
Latest semi-Pro 12.3MP and 18-200mm VR AF-S II Zoom lens with HD Movie, twin card slots, spare (Hahne) battery, CamLink Como 23 Gadget Bag & SanDisk Extreme 4GB CF card.

**BIG KIT SAVINGS**

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**D700 Body**  
Superb Dynamic Semi-Pro 12.1MP FX full-frame design, 51 AF points, 3" Hi-Res Live View LCD etc, now only £1759.00  
**NEW LOW PRICE!**

**D3x Body**  
Studio quality 24.5MP FX CMOS, high dynamic range, 3" Live View LCD, ISO 6400 max, 51 AF points & EXPEED processor, (SRP £3800)  
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New! 18-200mm VR II AF-S DX Zoom  
SRP £730.00 Now only £600!  
**LIMITED STOCK NOW IN!**  
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FastPack Backpack series- versatile camera +daypack storage with quick side access. FastPack 350 with laptop slot, only £85.00!  
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**Tripod Christmas Offer!**  
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(5 year warranty) only £95.00!



**Manfrotto**  
Professional Stockist  
Tripod Christmas Offer!  
055XDB Alu Legs Plus 222 Joystick Head Only £139.95!

**New! M-Y Tripod+BackPack Offer!**  
7322VB Compact Alu Tripod Plus MY Pack Only £129.95!



**New! Nikon D3s**  
The ultimate high-speed, low light DSLR!  
Latest hi-speed 12.1MP FX Pro design. Extended max ISO sensitivity to 102,400. New HD Movie mode with AF, plus Stereo Sound option, Sensor Cleaning, 9fps Drive, 51 AF-points, 3 Crop Modes, Quiet Shutter Mode, In-camera RAW processing, improved Active D-Lighting. SRP £1499.99 £Phone

New! 85mmf/3.5 VR AF-S DX Micro-Nikkor  
SRP £499.99 £Phone  
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**New! Monitor/Printer Profilers**  
The Professionals' Choice

**ONSOFT**  
Traveller, Explorer, Mountaineer & Systematic Carbon, etc.  
Tripods - Now in stock  
Plus range of latest heads & monopods, etc. £Phone for details.

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pro line

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**BUY SL700 Arctic Butterfly  
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**FREE****  
Worth £29.95

**There's nothing worse than seeing your shots ruined by dust marks on your sensor. Even with built-in sensor cleaning camera functions, the dust remains in the camera, and it's powerless to remove oil and condensation blemishes.**

**Give your camera a Christmas treat with the famous Arctic Butterfly, and get a Mini Cleaning Kit FREE!**

The mini kit contains 3 sensor cleaning swabs, and Visible Dust's amazing VDust Plus formula fluid. Sized perfectly for your camera's sensor, it's the easy, quick and safe way to crystal clear festive photos.

**Digital Photographer**  
Sept 09. Group Test of  
Cleaners - Rated  
**10/10**

**PROFESSIONAL  
Photographer**  
MAX ★★★★  
"the best sensor cleaning solution I've tried to date"

**VisibleDust**

# It's a gift\*

**FREE**  
National Geographic  
Tundra Monopod\*  
Worth £29.95

**National Geographic Walkabout**  
Made with durable, earth-friendly materials, and designed with superior comfort and ergonomics in mind, Walkabout bags also feature removable padded inserts, so you can protect your photo gear, or simply use the bag as a daypack for commuting...the choice is yours. Available as a range of shoulder bags and backpacks. The Walkabout series offers the ultimate mix of practicality and style.

**Tundra Monopod**  
The NG Tundra Monopod provides you with support for your DSLR when you can't use a tripod – perfect for low light, travel or sports photography. Simply attach the camera (up to 1kg) to the quick release system and begin shooting.

**Buy any\* National Geographic Walkabout bag this Christmas, and receive a free "Tundra" monopod, worth £29.95.**

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# MIFSUDS WELCOME PART EXCHANGE

## Canon EOS 1D MKIV

### MAIN FEATURES

- A newly developed Area AF system with 45 user selectable AF points, 39 are cross-type points.
- A regular ISO range of 100 to 12,800 with three higher expansion settings - H1 (ISO 25,600), H2 (ISO 51,200) and H3 (ISO 102,400) - plus a lower 'L' setting for ISO 50.
- Dual "DIGIC 4" processors for fast image processing to deliver 16.1 Megapixels images at 10fps.
- A newly developed 1.6 Megapixel CMOS sensor that's APS-H format for a 1.3x lens crop.
- A 63-zone metering system linked to the 45 AF points.
- Three RAW image sizes - RAW, S-Raw and the new M-Raw setting (approximately 9 Megapixels) - and four JPEG sizes.
- A 100% viewfinder with a 0.76x magnification and a 28.3 degrees angle of view.
- Full HD EOS Movie capabilities with full manual control of exposure settings and user selectable frame rates.
- A total of 62 custom functions, including new functions for microadjustments of exposure and flash exposure.
- The EOS-1D Mark IV lets you input your copyright information directly into the camera - this is then automatically saved to every image you take.
- A new WFT-E2 II Wireless File Transmitter unit is Bluetooth compatible and also allows full camera control over an HTTP connection.
- +/- 3 stops of exposure compensation in 1/3 stop or 1/2 stop increments, plus +/- 3 stops of exposure bracketing for up to seven shots.



**Body £4479**

**FREE 580EXII**

**FLASH - ASK!**

## Canon EOS 7D

### MAIN FEATURES

- 18MP APS-C CMOS sensor.
- 8fps shooting up to 126 frame bursts.
- ISO range up to 12800.
- 100% Viewfinder.
- Newly designed AF sensor with Zone and Spot AF modes featuring 19 cross type AF points.
- iFCL metering system.
- Dual "DIGIC 4" processors for outstanding colour reproduction from the high resolution CMOS sensor. DIGIC 4 also delivers 14 bit processing, excellent noise reduction, long battery life and face detection AF.
- Full HD movie, 1080 pixels at 30fps.
- Integrated Speedlite transmitter.
- 3" Clear View II LCD.
- Magnesium alloy body with environmental protection.



**Body £1279**

**+15-85 £1789**

**+18-135 £1539**

Part exchange welcome - collection of your equipment can be arranged

## Nikon D3S

### MAIN FEATURES



**Body £3989**

- Neutral and Monochrome (Landscape and Portrait can be downloaded from Nikon website)
- Quick response with approx. 0.12 seconds start-up time and approx. 0.04 seconds shutter-release time lag
- 9-frames-per-second shooting rate in FX format, 11 fps in DX crop (CIPA Guidelines)
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, for more accurate autofocus, auto exposure, i-TTL flash control & auto white balance
- Multi-CAM 3500FX AF sensor module featuring 51 AF points
- Viewfinder with approx. 100% frame coverage and approx. 0.7x magnification in FX format
- Proven by 300,000 cycles of testing on fully assembled camera
- Intelligent power management that lets you shoot up to approx. 4,200 frames per charge (based on CIPA Standards)
- Easy-to-access Live View modes with dedicated button
- Quiet shutter release mode for non intrusive shooting
- High definition (approx. 921k-dot), 170° viewing angle, 3-in. VGA LCD monitor with tempered glass

## Nikon D300s

### MAIN FEATURES



**Body £1179**

### MAIN FEATURES

- Rapid 7 fps\*1 or 8 fps\*2 continuous shooting (CIPA Guidelines)
- Refined D-Movie function including an external microphone input for clear stereo sound recordings
- Multi-CAM 3500DX AF sensor module featuring 51 AF points offers fast, efficient and precise autofocus coverage across the frame
- Large, bright viewfinder with approx. 100% coverage and approx. 0.94 magnification
- Nikon's original DX-format CMOS image sensor; 12.3 effective megapixels
- Nikon's original Scene Recognition System, utilizing 1,005-pixel RGB sensor, delivers more accurate autofocus, auto exposure, i-TTL flash control and auto white balance
- Dual card slots for CF/SD memory cards
- Magnesium alloy body for light weight and rugged durability
- Durable shutter unit proven by 150,000 cycles of testing on fully assembled camera
- Easy-to-access Live View modes enable ease of shooting while composing on the LCD monitor
- Quiet Shutter-release mode for nonintrusive shooting
- Active D-Lighting allows bracketing images up to five frames
- Built-in flash with 16mm lens coverage and Nikon's original i-TTL flash control that commands Advanced Wireless Lighting
- Highly efficient energy-saving design allows as many as 950 images on a single charge of the Rechargeable Li-ion Battery EN-EL3e (CIPA Standards)
- Versatile in-camera Retouch Menus enable enhancement of images without using a computer
- Compatible with HDMI (High-Definition Multimedia Interface) output

**MIFSUDS ARE**

**NIKON PRO**

**DEALERS**

## WANTED

Your good quality cameras, lenses etc - commission sale - part exchange - cash. **Collection can be arranged.**

**5x4 & 6x9, CANON, LEICA, MINOLTA, NIKON, PENTAX, BRONICA, HASSELBLAD, MAMIYA, FUJI GS, GW, GX617**

All prices shown are correct when compiled (16th November 2009) but subject to stock availability. Prices may change without notice. E&OE.

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# Latest accessories from Jessops.

## JESSOPS

**360AFD Digital Flashgun for Canon / Nikon / Sony**

Canon 5119178  
Nikon 5119179  
Sony 5136556

Normally £99

VOUCHER PRICE  
**£69\*\***



5119178 - Canon FIT - £69 - Online discount code: JES360CAN  
5119179 - Nikon FIT - £69 - Online discount code: JES36ONIK  
5136556 - Sony FIT - £69 - Online discount code: JES36OSON

## JESSOPS

**TTL Flash Cord**  
for Canon 1020705 for Nikon 1020706

Normally £34,  
when bought with  
any DSLR £24

**ONLY  
£24**



## JESSOPS

**Flash Diffuser**  
5116637

**ONLY  
£5**



**£34**



**LENSPEN**  
Sensor Klear Pro Kit

5116508

LCD/lens Pro  
Cleaning Kit

**£20**

Lens Pen  
Sensor Klear  
ITEM CODE: 5115005

**£15**

## GIOTTOS

MTL93518 +  
MH5011 tripod  
and head kit



**£99**

MTL9361 + MH5001  
tripod and head kit

ITEM CODE: 5149984

**£119**

MML3270B monopod

ITEM CODE: 5149988

**£39**

## JOBY

**Gorillapod Compact**

Light but very robust, the original Gorillapod will grip almost any surface to enhance group shots and product photos taken with a digital compact. Plus it's great fun!



**ONLY  
£19**

Grey - 5113040  
Green - 5153069  
Red - 5153070  
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Gorillapod SLR  
5114530 **£39**

Gorillapod SLR Zoom  
5117290 **£49**

Gorillapod Focus  
5153066 **£109**



**SanDisk**  
Extreme® SDHC™  
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## JESSOPS

**Carbon Fibre  
Major Tripod**

An unbeatable combination of strength and portability, this lightweight tripod comes with a carry case and comfy, no-whacks 'leg warmers'.  
ITEM CODE: 5145152

**NEW**



**£149**

Errors & omissions excepted. Goods subject to availability. Offers, prices, specifications and services are subject to change without prior notice and relate to mainland UK stores only. All prices include VAT. \*\*Cut out and present this voucher at your local store or go online and quote the discount codes above to purchase the Jessops 360AFD Flashgun for just £69. Offer ends 31st January 2010 and is not available in conjunction with any other offer.

[www.jessops.com](http://www.jessops.com)  
0845 458 7005

**JESSOPS**  
Advice for life

### FRICTION LOCK AND FORGET - NO MORE LOCK, UNLOCK, LOCK, UNLOCK



Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy to use.

#### Other features:

Slide and lock quick release pad ideal for final focus on close macro focussing – the push knob release means no mistakes in releasing when removing your equipment

- Panoramic degrees and lock knob for rotation

Ball size	Weight	Will Hold
36mm	430g	8kg
44mm	540g	12kg
54mm	764g	18kg



### KOOD PRO HEAD WITH QUICK RELEASE PAD



- Friction and lock knobs
- Marked panoramic degrees and lock
- Mini Rack Quick release pad, ideal for focussing on macro or close up, with push pin safety release
- Panoramic degrees and lock knob for rotation

Ball Size	Weight	Will Hold
36mm	290g	8kg
44mm	520g	12kg
54mm	700g	18kg

### KOOD SNAP FIT HEADS - HIGH SPEED ON AND OFF THE TRIPOD



These heads feature spring loaded levers to lock the quick release pad. The lever automatically goes into the lock position when you insert the camera onto the head. The Camera can only be released by pressing the safety lever as you open the lock lever. The lock lever stays open after release

- Spirit level
- Lever for ball release and lock
- Lock knob for panoramic rotation

Ball Size	Weight	Will Hold
24mm	208g	6 kg
30mm	315g	8 kg
36mm	420g	12 kg

### KOOD PRO HEAD WITH MINI RACK QUICK RELEASE PAD



- Friction and lock knobs
- Marked panoramic degrees and lock
- Mini Rack Quick release pad, ideal for focussing on macro or close up, with push pin safety release

Ball Size	Weight	Will Hold
36mm	400g	8kg
44mm	538g	12kg
54mm	755g	18kg



SQUARE FILTERS: COKIN P TYPE, COKIN P TYPE AND 100MM

CAMERA LENS ADAPTORS, MOUNTS AND CAPS



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GENERAL CAMERA FITTING ACCESSORIES



DELSEY CAMERA BAGS FOR THE AMATEUR PHOTOGRAPHER

### 28mm, quick release 4-section Alloy Tripod

- High quality quick release catches for a long life • Rubber O ring cushions for fast close without jarring
- Three position leg angle head ratchet for fast work and dealing with difficult situations (each leg can be at a different angle) • Wing nut lock centre column with O ring cushion top and bottom • Short centre column for low level work • Large Ball Head platform with three set screw ball head locks • Retractable Bag or weight hook at the bottom of the centre column • Rubber retractable feet and spikes • Robust Carrying case with tool kit and short column pocked handles and shoulder straps
- Separate tripod fitting shoulder strap for carrying without case

The KOOD Alloy Pro Tripods are very rigid with big section legs, but are compact and suitable for the fast working social photographer and field photographer alike.



Alloy Tripod

### 32mm and 28mm, 4-section twist lock Carbon Fibre Tripod

#### Cast alloy stock head with:

- Spirit level
- Twin bolt leg fixing
- Winged lock for centre column
- Carry strap eyelet

#### Centre column with:

- English/continental screw post
- Wide circular platform with 3 ball head lock screws • Reversible column

#### Legs:

- Carbon fibre legs with adjustable leg ratchets for uneven ground
- 4-section legs • Large lock grips - for easy adjustment in the cold
- Choice of retractable rubber feet or spikes • 3 fixed angles on each leg up to 80°

#### Comes with:

- Tripod carrying strap • Extra short centre column used with legs splayed at minimum operating height • Toolkit in case • Heavy duty waterproof bag with accessories pocket • Instructions • Will support 10 and 8 kilos.

Max Height	Min Height	Min with short column	Closed
32mm 173.50cm	55 cm	20cm	60.5cm
28mm 165cm	50.9cm	19cm	55.4cm

### 32mm, full sized 4-Section Carbon Fibre Monopod

- Exceptionally compact, light
- Closed 55cm 21.5"
- Open 170cm 5' 7"
- Light, compact, excellent height and immensely rigid,
- Built with 8 layer Carbon Fibre
- Large twist locks
- Rubber Foam Hand Grip
- Make this all weather and all temperature product easy with bare or gloved hands
- Large Camera/Ball Head Platform with reversible pole English /Continental reversible screw

32mm, full sized 4-Section Carbon Fibre Monopod



CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

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# 1ST CAMERAS

## Imaging Centre



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- Ideal where size and weight are critical
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## Fat Gecko Camera Mount



Dedicated website: [www.fat-gecko.com](http://www.fat-gecko.com)

- Mounts to any smooth surface using 2 suction cups
- Allows 360° tilt, turn and rotation - set to any angle for the best shooting opportunities
- Rugged & durable in design and construction

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- Premium rechargeable batteries and chargers for digital cameras and camcorders
- More charge cycles and mAh for longer lasting power
- Internationally certified for safety

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- 100% compatible guaranteed
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## Readers & Adapters



- Readers & adapters available to read SDHC + UDMA
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## Pop-Up Shade



- Available for both professional and point and shoot cameras
- Protects your LCD while blocking sun glare
- Attaches easily to your camera

## Snug-It



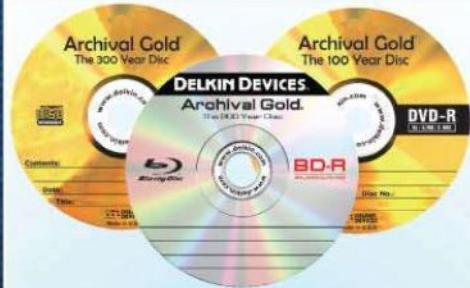
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A3+, 50 sheets	£139.00
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<b>FineArt Baryta 325gsm</b>	
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A3, 50 sheets	£120.00
A3+, 50 sheets	£154.00
A2, 50 sheets	£235.00
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<b>Photo Rag Satin 310gsm</b>	
A4, 20 sheets	£25.00
A3, 20 sheets	£50.00
A3+, 20 sheets	£63.00
A2, 20 sheets	£96.00
61cm (24") Roll	£138.00
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examples:

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Gloss FB Al 320gsm,  
W/T Matt FB Mp 310gsm,  
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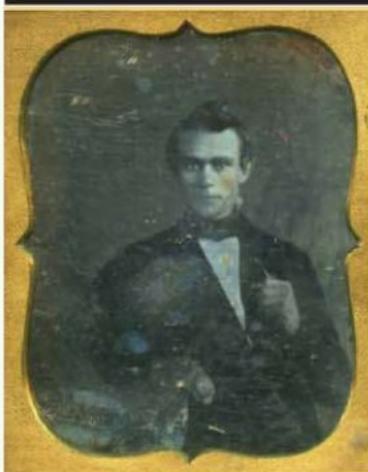
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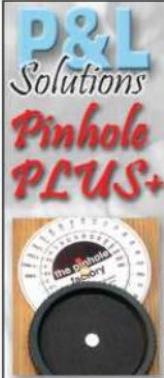
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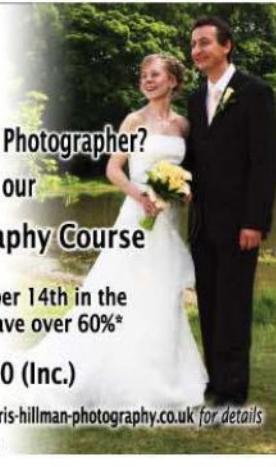
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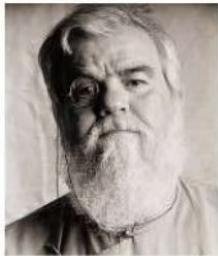
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# Roger Hicks

EVERYTHING IS ABOUT EASE OF USE THESE DAYS, BUT SOMETIMES IT'S BETTER TO DO THINGS THE HARD WAY



**ROGER HICKS** is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

**T**HE very concept of something being too easy is odd when you think about it. Sure, if the easy way leads to rotten results and the hard way gives better results, then the easy way is indeed too easy. But even if the easy way is capable of giving excellent results, it may still be too easy – or it may not.

Take digital photography. In the days of film, the Rubicon for the 'serious amateur' was setting up his (more rarely, her) own darkroom. Today, when most households have an adequately powerful computer, all you need is a camera and a printer – and often, quite good image-manipulation software is given away with any half-decent printer. There's no problem with blacking out the bathroom or building a permanent custom darkroom. Anyone can process and print their own images.

Nor is there any pressure to finish your film, so you can develop it or get it developed. You can perfectly well shoot three or four pictures on your SD card, load them onto your computer, and process them. And once you have the kit, expense is negligible. An SD card is comparable in price with a roll of processed slide film, holds the equivalent of several rolls of film and can be re-used many times.

Because the expense is negligible, we can shoot lots of pictures and either delete or simply not bother to print (or put on our website) the ones we don't like. We can manipulate the image to our heart's content, however we wish, and if we don't like the results we simply press the 'undo' button and start over again. And unless we're quite careless, a digital image is very durable in the short term: you can't spill coffee on a digital negative or get fingerprints on it.

In one sense, all of this is definitely a 'good thing'. Anything that makes it easier to get good pictures is not to be sniffed at. Of course, it makes it easier to get bad pictures too, but in the absence of any better data (and I'm not sure how you'd gather such data anyway), my impression is that the proportion of good pictures to bad has remained pretty much constant over the decades, in accordance with Sturgeon's Law. Theodore Sturgeon was the writer who, in response to the charge that 90% of science fiction is rubbish, replied that 90% of anything is rubbish.

Let's look at each step in the process in turn, though, and see if we really are onto a 'good thing', starting with the computer. Between our emails, our forums, our online purchases and all the other things that oblige us to use a computer (including, for many of us, our livelihood), do we really need something else that we can do in front of the computer? In other words, are we not likely to stay in front of the computer simply because it is easier than doing anything else? Is it not too easy?

Now let's look at not having to finish a film. Those last few frames were always

a powerful stimulus to experiment. If we wanted to see what was on the film, we could either wind it off early (but most of us are too mean to do that), or shoot the rest of the film on experiments: selective focus, seeing

**There's a purist argument that it's better to shoot just the one perfect picture, but I'd rather select the best picture from 20**

how long we could handheld, ultra close-ups or whatever. We can do that, at no expense, with digital imaging, but we mostly don't because we don't have the same incentive. It's too easy to pull the card out and download whatever we've shot.

Lots of pictures? Well, there's a purist argument that it's better to shoot just the one perfect picture, but that strikes me as feeble. Yes, you can over-shoot, but equally, I'd rather select the best picture from 20 than have only one choice. Rather more to the point, the 'undo' button is dangerous. With a chemical darkroom, you had to think ahead: putting the fixer in before the developer meant that you had no image on the film. Making a duff print took time, and cost money. Some physical dexterity was necessary. Today, it's easy to blunder along, wasting time, though not money, because we don't have to worry about losing the image unless we're really careless. We don't have to think. Sure, we can if we want to, but we don't have to. And not thinking is all too easy.

So is photography too easy today? Probably not. Unless, of course, we want it to be or unless we're lazy enough to let it be. **AP**

## Editorial

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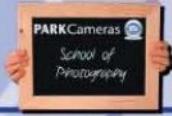
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